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MUSICAL COURIER

NEW YORK, THURSDAY,
April 5, 1923.

Wagnerian Opera Festival

GERMAN OPERA SEASON HERE ENDS BRILLIANTLY

Gala Performance Brings Local Engagement to a Close—Merry Wives of Windsor Given Its First Performance in New York Since 1900—Marie Ivogün Scores Success as Guest Artist—Repetitions Likewise Attract Large and Enthusiastic Audiences

HÄNSEL UND GRETEL, MARCH 26.

Hänsel und Gretel was repeated on Monday evening at the Lexington Opera House, the cast being the same as previously. It was a good hearing of the Humperdinck work and well sung and acted by a cast that included Emma Bassth and Lotte Appel in the children's parts, Benno Ziegler as the father, and Otilie Metzger as the mother. Again Schwarz was the wicked witch and both parts of the Sandman and Dewman fell to the lot of Marcella Roeseler. Ernst Knoch conducted and gave the score a delightful reading.

TRISTAN AND ISOLDE, MARCH 27.

The house was packed for this grandest of all musical love epics and a deeply moving performance rewarded the lucky auditors. Knot was the Tristan, and although he very strangely now and again had trouble with his voice when he tried to sing softly, on the other hand when he used his tones robustly they had fine quality and deep appeal. He was a heroic and yet deeply tender Tristan and he acted superbly. Elsa Alsen's Isolde, one of the most notable enactments of the role ever seen here, again gave unalloyed delight to the lovers of exalted operatic art. The Liebestod, as sung and acted by Alsen, is irresistibly moving and hundreds of her listeners—including the present writer—wept copiously.

Kipnis as King Mark and Schorr as Kurwenal have made lasting impressions here and the best proof of the excellence of those artists is seen in the engagement of the former by the Chicago Opera and the latter by the Metropolitan. Emma Bassth was the Brangae of the occasion, a pleasant voiced and earnest acting young lady, with not all the necessary Wagnerian authority. Moerike conducted glowingly.

HÄNSEL UND GRETEL, MARCH 28.

The second repetition of Hänsel und Gretel attracted a good sized audience to listen to the delightful story of the little wanderers as told again by the same cast that presented it on the previous Saturday afternoon and Monday evening, including Emma Bassth, Lotte Appel, Benno Ziegler, Otilie Metzger, Marcella Roeseler and Paul Schwarz. Ernst Knoch conducted a reading of the exquisite score which was really impressive considering the small number of rehearsals that had been possible. There was plenty of well deserved applause for all concerned.

MERRY WIVES OF WINDSOR, MARCH 28.

Not since the season 1899-1900 has the Merry Wives of Windsor been heard in New York. Then it was heard at the Metropolitan with a cast that included such singers as Marcella Sembrich and Schumann Heink. At the Lexington Opera House, on Wednesday evening, it was given a merry revival by the German singers and although the performance could not be called an all around commendable one that was notable for its smoothness, still it had its merits and on the whole the large audience seemed to like the characterizations and singing of the visiting singers and the manner in which Eduard Moerike read the score.

Chief honors of the evening, however, fell to the lot of the guest artist, Marie Ivogün, who sang the music brilliantly and gave a most satisfactory account of herself. As Frau Fluth, she was indeed charming in appearance and acted with a vivacity that was, however, never overdone. She received an ovation. Emma Bassth as Frau Reich sang extremely well, while Lotte Appel was happily cast as Maid Anna. Theodor Lattermann handled the role of Falstaff skillfully, but there was a tendency to exaggerate in fun-making. Benno Ziegler and Erik Schubert were the

jealous husbands, and Johannes Scheurich, Fenton, a sort of simpleton.

MARTHA, MARCH 30.

Martha, given at the Lexington on March 30, presented Claire Dux as Lady Durham, who was altogether a delightful acquaintance to make. Her voice has much beauty and freshness, as she sings with authority and simplicity. She appeared in this opera as guest artist.

(Continued on page 65)

as music critic of the Tribune. Mr. Gilman was music critic for Harper's Weekly for many years. He writes program notes for the New York Philharmonic and the Philadelphia Orchestra and will continue this work as well as writing for the Tribune.

ROCHESTER'S NEW ORCHESTRA AROUSES CITY'S ENTHUSIASM

Under Arthur Alexander's Baton New Organization Makes Splendid Showing—American Conductor and Players a Distinct Addition to City's Cultural Life—Alf Klingenberg Delights as Soloist

The foundation of a new symphonic orchestra in any American city is a matter of prime importance in American musical life; so it was that a staff writer of the MUSICAL COURIER went to Rochester for the inaugural concert of the Rochester Philharmonic Orchestra, which took place at the Eastman Theater on Wednesday evening, March 28. Rochester has had orchestras of more or less symphonic proportion for a good many years—in fact, Arthur Alexander, in conducting the present concert, used for a part of the evening the baton which the conductor of the first concert of the Rochester Philharmonic Society used; and strange enough that original concert took place exactly fifty-seven years ago to the day, March 28, 1866. For the last several years, however, Rochester has had no regular organization of its own and this reestablishment of the Rochester Philharmonic Orchestra on a firm basis means a great deal to the culture of that city.

The orchestra came into being only about eight months ago; that is, an organization of about fifty men was created to play at the Eastman Theater, one of the most beautiful houses in the world, absolutely modern in its equipment, seating about three thousand. With this orchestra as a nucleus, about twenty extra men were added, all local talent with the exception of one player, and the first concert offered after seven or eight rehearsals.

What Mr. Alexander had accomplished with the material at hand was truly remarkable. A few of his first desk men, such as Alexander Roman, concertmaster, and Vladimir Dubinsky, first cellist, had had experience in symphony orchestras, but to a great many of the musicians it was their first participation in a symphony program. Particularly notable in the new orchestra was the fact that every player was interested in what he had to do and was giving of his best. The strings were excellent, full and effective in piano as well as forte. The orchestra was fortunate also in having a trombone choir which, it is no exaggeration to say, would be a credit to any orchestra in existence. The trumpets were also good. The woodwind and horn, always the ticklish divisions of a new orchestra, did very good work, first oboe and especially first bassoon standing out as notable members of these choirs. Balance, precision of attack and variety of shading were also highly commendable—in fact, astonishingly good.

Mr. Alexander dared much in his first program which was made up of numbers by Beethoven, Tchaikovsky, Grieg, Wagner and Victor Herbert. The Beethoven Leonore overture, No. 2, was given a vivid and vital reading. The Pathetic symphony, a work that is full of technical difficulties, received a thoroughly adequate performance. In the famous third movement, Mr. Alexander worked his men up to a really thrilling performance of the climax which brought round after round of applause; and for pure music making, nothing of the evening exceeded the final movement, especially the playing of the chorale by the trombone choir. The Funeral March from Götterdämmerung gave an opportunity for the solo desks in wood and brass to show their worth, and Victor Herbert's Irish Rhapsody, which deserves more frequent appearances on symphony programs, gave just the right touch and lift to the end of the program. Solo-cellist Dubinsky deserves especial notice for his play.

(Continued on page 48)

CITY SYMPHONY TO CHANGE CONDUCTORS

The MUSICAL COURIER learns on good authority that Dirk Foch will not conduct the City Symphony next season.

LAWRENCE GILMAN SUCCEEDS KREHBIEL

Lawrence Gilman, well known essayist and writer upon music, it is announced, will succeed the late H. E. Krehbiel

FOREIGN NEWS IN BRIEF

of the Karlsruhe Opera, who will share his duties with Woldemar Runge and Hans Breuer.

P. B.

SCHUBERT'S GRANDNIECE STARVING AT VIENNA

Vienna, March 8.—Vienna papers report that Marie Kolowrat, granddaughter of the late Court Conductor Ferdinand Schubert, and grandniece of Franz Schubert, is virtually starving in her Vienna home. She is soliciting the help of Vienna's music lovers to enable her to make a scanty living.

P. B.

Strauss Withdraws His New Ballet

Vienna, March 13.—Richard Strauss has withdrawn his ballet, Whipped Cream (Schlagobers), from the Vienna Opera, where it was to have its première in April, because

the immense cost of its production (nearly two billions of crowns) is beyond the means of the management. R. P.

GEORG HARTMANN THROUGH AT THE DEUTSCHE OPERNHAUS

Berlin, March 17.—The rumor that Georg Hartmann would not be permitted to resume his position as director of the Deutsche Opernhaus, as recently published in the MUSICAL COURIER, has now become a certainty. The appointment of Hartmann's assistant, Herr von Holthoff, as new Intendant of the theater, has met with the approval of the critics, who now hope for a new era in the institution which, for the past thirteen years, has not fulfilled its mission.

A. Q.

(Continued on page 48)

Chaliapin's Daughter in Cabaret in Vienna.

Vienna, March 10.—The Russian cabaret, Duvan Torzoff, which opened a successful season at a local theater, counts among its principal members a daughter of Fedor Chaliapin, who has been so favorably received by both the public and press.

P. B.

Vienna Staatsoper Gets Successor to Wymetal.

Vienna, March 9.—Following his return from New York Wilhelm von Wymetal, temporarily released for the Metropolitan, definitely resigned his post of first stage manager at the Vienna Staatsoper. Richard Strauss has already engaged his successor in the person of Josef Turnau,

THE SECRET OF THE ART OF THE ITALIAN BEL CANTO

Sketches on the Physiology and Pathological Physiology of the Voice and the Hygiene of Vocal Organs

BY MAESTRO ALFREDO MARTINO

(Translation by Josephine V. Cataldi)

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IT is my intention to give a somewhat ample treatment of both the art and the technic of singing.

I will, therefore, take my point of departure from the voice of troglodyte, to the perfection of "il bel canto," tracing up its evolution through the syllabic songs of early humanity, then, the analectics and the jalenes, the lais and the monodies and so forth, till we reach the ancient Italian schools, which are nearest to our methods of teaching.

How then, did song originate?

We may only imagine it, but not make a definite and dogmatical assertion. May be there was one day of glorious sunshine when primitive man, before the solemn majesty of creation, lifting up his eyes to the blue firmament above, tried to modulate his voice to express the joy with which his soul was filled.

Maybe, as he was wandering through the coolness of primeval forests, he tried to imitate the singing of the birds. Or, maybe, in a cloudless night, as he was considering the ardent mystery of the stars, he heard the singing of a sparkling spring, falling through the rocks, and he tried to repeat that harmony in the squalid solitude of his primeval cavern!

The truth, doubtless, is that song was born with man, yea, with nature itself!

The sea, the lakes, the rivers, the torrents, the birds, the plants, the winds, the hurricanes, all have their song! And, although this song may not be revealed unto us through the different modulations, we are bound to feel it, in the very essence of everything created.

The first rhythmical modulation of the human voice may have happened, suddenly and unconsciously, through one of the many irresistible necessities of our psychology.

Primeval man, before communicating with his neighbors by means of the word, may surely have communicated with them by means of singing. Through the different modulations of his voice he may have expressed his joys, his fears, his sorrows, his mournings and some other individual may have responded, in like manner, as, perhaps today it may happen among inferior beings, although we may not be able to go so deep in this matter so as to thoroughly understand it.

In this way, song has followed man in his evolution, reaching a higher degree of perfection as man was progressing upward, because man has always expressed, through singing, all his highest and noblest passions, giving them a deeper solemnity. Through singing he has expressed his sorrows and his prayers, thus endowing them with a kind of austere sadness and diffusing in them the most vibrant part of his soul.

Going through the history of mankind, we find the earliest traces of a real and properly called song, in the "analectic," a kind of war songs wherein the warriors, before assaulting the enemy, invoked the gods, and tried by the sound of the voice to place themselves in that state of exaltation which was necessary in order to cause them to confront death fearlessly. Likewise we find traces of singing in the "jalanes," which are a kind of "songs of lamentation" modulated in sorrowful occasions, and are in use even today in some parts of Italy, as the Abruzzi, the Basilicata, Calabria, Sicily and Sardinia.

Later on, from the analogy of the rhythmical motions of the human body and of the hands which accompanied the modulation of his voice, man invented the musical instrument.

The Etruscans, the Messapians, the Yaphetians, the Phoenicians, the Assyrians, the Egyptians, whose civilizations are lost in the fearful immensity of the centuries, all had their songs, for funerals, for worship, and for war, which they accompanied with an infinite variety of musical instruments.

The earliest poets expressed in songs the treasure of their intellect and of their feelings.

In the Hebrew civilization, the kings sang, on the harp, their inspired Psalms, the Prophets their Lamentations, the bride and the bridegroom their love and their passion.

In the Greek civilization we find singing having already reached the magnificent heights of art. The Rhapsodes sang, on the lyre, the legends of the heroes and of the gods; through singing the gigantic conceptions of the poets were transmitted, and, finally, tragedy arose and affirmed itself through singing.

During the turbulent Roman era, the Emperor glorified himself through singing, and the people bowed before him as if he were a god, still singing. The early Christians, in the Catacombs, lifted up their simple and pure souls toward their risen Lord by singing, while the early martyrs faced the wild beasts in the arena with a song on their lips.

When the first Christian churches arose, the Psalms were transformed into hymns, and the Catechumens advanced toward their new faith while singing them. They sang at the marriage of kings as well as at the humble wedding of the obscure artisan. It seems as if the whole human soul were taking refuge in song, and therein finding its repose. The merriment is transmuted into singing, and into singing tears were transformed. They sing before the mystery of death, and they sing before the mystery of love.

St. Gregory the Great, first of all, stabilized the rhythmical modulations of liturgical songs by means of the "neumi," and thus he made possible the "Canto Figurato," which is the Gregorian chant or "cantus firmus" polyphonically elaborated, and the "cantus fractus" or omophonous singing which the priests alternated with the people.

During the middle ages the troubadours wandered from place to place, singing stories of love and adventure; the ladies of the manors sang on golden harps, and the humble maidens on the lute.

The people celebrated in song their carnival orgies, and manifested their burning passion with songs which were slow and sweet and sad and vibrating with sentiment. While ecclesiastical singing keeps always its grave and solemn measures, being the most serious expression of the human soul, on the other side, the song of the troubadours is modulated in capricious rhythms which alternate with refreshing rapidity or with sweet slowness because they proceed from a natural, lyric feeling and a large melodic vein.

The extempore singers charm the courts of the nobility,

evoking the glories of the dead heroes in slow and touching rhythms, while already Guido d'Arezzo, following the Gregorian "neumi," creates the seven notes which make it possible to set down and fix in written music the melody which the artist dictates.

Music, therefore, is not born from song alone, but it rises up from the deepest and sincerest feelings of the human soul. With the establishment of the seven notes music began to orientate itself magnificently, and to proceed with marvelous order. To the omophonous singing the "a solo" began to be substituted, and these already required a special "technic" besides a clear enunciation. Singing, therefore, began to detach itself from the choral ensemble and began to exist individually. Hence the necessity for the early training in vocalization, and for the first singing teachers.

But what gave a real development to the Schola Cantorum was the inspired music of the divine Palestrina whom we see arising toward 1530, affirming itself with a marvellous crescendo of beauty and freshness till 1594. The compositions of Palestrina require singers of ability who know how to pronounce correctly the text, overcoming the polyphonic complications.

Hence arises the necessity of some special principles which should regulate the singer, and also that of alternating or joining together different kinds of voices.

The choruses, then, are divided into "first" and "second." The "first" are those who have the possibility to reach the highest notes; the "second" being for the medium and bass tonalities. Here we have already the chorus, well defined and divided, and the "a solo" singing.

Man has finally understood that he has, in his own throat, the greatest and most beautiful of all the instruments, and is trying to find its greatest effect and its greatest utility.

We see, sporadically, arising in the most important cities of Italy, the first School of Singing, but they are trying to train the singer in the abstrusities of rhythm, and the acrobatics of vocalization rather than in the emission of the voice with clearness and perfection. Thus we see the polyphonic complications reaching up to an importance much superior to the words themselves. Singing is limited to the expression of the ensemble, using the natural voice of which the teachers of singing hardly knew the two principal registers—that of the chest or "dipetto," and that of the head, "ditesta" or "falsetto."

The first School of Singing in Italy deserving some consideration is that of Giulio Caccini, a celebrated singer and composer, which arose at the beginning of the sixteenth century and having Peri and Stradella among his followers.

The passion for the art of singing was so deeply felt, in those times, that it carried them as far as to practice the horrible cruelty of eviration.

This was done, especially, in the churches where the liturgical singing tried to imitate that of the angels, such as the artist's imagination conceived it to be, and the so-called "cori bianchi" (White Choruses) were composed of those unfortunate who transmitted, in the sweetness of the singing, all the desolation of their souls, all the misery of their poor, mutilated bodies.

Music became their life, as love is forbidden to them, and they were compelled to ignore the joys of the husband and of procreation upon which are founded all other earthly joys, and the natural finality of human existence.

And, in the shadow of the Sistine Chapel of the Vatican, in Rome, where the sadness of the eunuchs abounded, Caccini and Carissimi founded a new school of singing wherein, at last, each voice was distinguished from the other in its qualities and in its possibilities.

It was agreed that the voice, like any other sound, possesses three qualities—height, intensity and mettle. In accordance with the different sizes of the larynx we have different voices, in relation to the octave, among men and women, which are called soprano, mezzo soprano, contralto, tenor, baritone and bass.

The same rules and the same theories of the Roman school were adopted by that of Naples, which, with Alessandro Scarlatti, reached the climax of its glory; while Pistocchi established at Bologna a new school which furnished the most celebrated singers of the age (sixteenth and seventeenth centuries).

Grand opera is still unknown, but in all Europe began to

flourish the so-called "misteri." These were sacred representations, imitating the ancient Greek tragedies, wherein in the intervals of the dramatic action the chorus used to sing.

The Abbé Metastasio (also called Pietro Trapassi), a famous poet of the seventeenth century, gave a wiser development to this kind of art in his dramas, and this was the first step toward our melodrama (opera), wherein the art of singing passed, immediately, in the first line.

But this gave rise to "virtuosity," and then the singer imposed upon the composer all his caprices and his whims, reducing the orchestra to a simple means for the exultation of its trills and its coloraturas.

That this is a period of decline we are agreed, but it is also a period which offers an ampler opportunity for the study of the human voice and for the knowledge of every means and way to give it beauty and charm.

Later on will come Iphigenia in Tauris, by Gluck, to moderate the abuses, and to demonstrate how music, magnificently accompanied with poetry, may express in the highest manner all human passions and affections.

Melodrama (opera) presents itself on the vast horizon of art, and the art of song, in its splendid evolution, takes great advantage from it.

Virtuosity, which used to interrupt the melodic thought, begins to correct itself, and singing corresponds in a higher degree to the expression of the word and the musical thought.

Gluck was followed by Mozart and Handel, but even in the compositions of these two great musicians the singer is, almost, the absolute lord of the situation, while the orchestra, during entire acts, is limited to the simple accompaniment.

However, the bel canto of the Italian schools was beginning to give its celebrities and was affirming itself, in an excellent manner, throughout the whole of Europe.

They tried to imitate it in Germany, but this endeavor did not give the expected results. The German school was based upon physiological principles and, besides, the language was rugged. The singers it produced were exaggerated and had little power.

But also our Italian school was not without imperfections and sacrificed the music to the singer, being satisfied more with trills than with melodies.

Bellini, Donizetti, Verdi, who surely regretted this state of affairs, did not know how to correct the imperfection, and were unable to provide a remedy. So they let things go, being convinced that "it was what the public wanted" and they themselves, on several occasions, wrote more in order to satisfy some singer's vanity than out of a real and genuine inspiration.

Verdi tried to gain ground, in his last period, with Othello and Falstaff, but whosoever will examine carefully these two works, will easily find out that the maestro has not been able to detach himself entirely from the rules he had been following in all his difficult and very fruitful career. Whenever opportunity offers he goes back to the old manner with his whole heart. Othello, in particular, may only be sung by tenors of a certain class, and he, in fact, had written it exclusively for Tamagno.

It was otherwise with Rossini, who knew very well how to make the singer subservient to the necessities of the orchestra, thus happily anticipating the Wagnerian opera.

And, in my opinion, the Italian school modifies, corrects and perfects itself constantly. So it is granted, finally, to the public—besides hearing the singer and admiring the volume, the quality, the color and the softness of his voice—the enjoyment also of the orchestral elaboration and the treasures of harmony which have flowed out of the inspired soul of the musician.

The orchestra may describe to us, in a magnificent manner, a hurricane or a beautiful spring day, while the singer may tell us of the tempest of his passion, or the sweetness and the joy of his love, without his art suffering for it in any way.

What will the melodrama (opera) of the future be? And what place will the singer occupy in the ever-growing evolution of the art?

At the present time we cannot make any guess, but we are convinced that the future schools of singing will not greatly differ from those of the past, and the methods of teaching may be, in some way, modified but not radically changed, since the vocal organs are always the same throughout the centuries.

IT CAN BE DONE!

By Catherine Culman

If some one had told me (before the autumn of 1922) that it would be possible in a town of about 28,000 population, more than half of which is Mexican and Chinese, to build up within fifteen years (or any number of years!) a music club numbering 875 members, I would have smiled peacefully upon the misguided enthusiast as one smiles upon a college freshman who is about to step forth and reform the world, and would have murmured soothingly—"Dreams, my friend; empty dreams. Be reasonable!"—But happy circumstance brought me in the fall of 1922 southwest to Tucson, Arizona, where the deed above described has actually been performed.

Music news gravitates, by no law whatever, to the music lover. I had not been in Tucson very long without realizing that anybody who is anybody belongs to the Music Club, actively or passively. Hence I rushed out in haste to secure an associate membership, for which I paid what proved to be a magic seven dollars, and received a little card which was to be my passport not only to all local club programs but to the five "artist" evenings booked for the season.

Still I was only an outsider, doing the conventional thing. The season opened October 27 with a local presentation by the Saturday Morning Music Club of In a Persian Garden, under the direction of the club's president, Mrs. Simon Heineman. I arrived almost at the last minute, but serenely confident that since it was a local-talent program there would still be ample choice of seats, and that it would not begin on time, anyway. (They never do, you know.) Consequently it was rather disconcerting to find the street curbing

parked almost solidly with cars, and the auditorium filled from orchestra pit to the back wall of the balcony. I was puzzled and interested, and did not understand, so I began to study again industriously and absorbently my favorite set of reference books in four volumes (Volume I—Some People; Volume II—Other People; Volume III—Most People; Volume IV—All People). Also I made a brief survey of the audience. Fashion and Plain Clothes sat side by side; Business was there, as well as Profession; Church and School; Leisure and Industry; Artist and Artisan; American and Spanish-American—a thoroughly mixed audience, which I was to find myself studying attentively evening after evening on the calendar of the Saturday Morning Music Club events until I should at last perhaps discover the something that made this club "different."

We all know these home talent affairs. We are prepared in advance to be at times interested, more often bored, always dutifully and politely attentive, and possibly surprised and pleased. Consequently my first observation on Night One was the feeling of Expectancy in the house. Obviously it was a festive occasion. Obviously I was not "posted."

A door at the left of the stage opened, and a sudden silence followed by thunderous clapping greeted the woman who stepped out from it and who stood, erect and smiling, waiting for order. It was a presence at once gracious and compelling, strong and sure, with the poise born of executive ability and well developed talent—Mrs. Heineman, president of the Saturday Morning Music Club of Tucson.

(Continued on page 49)

PRACTICAL INSTRUMENTATION

For School, Popular and Symphony Orchestras

By FRANK PATTERSON
Author of The Perfect Modernist

[Fourteenth Installment]
(This series of articles was begun in the issue of January 4)

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Bach and Tschaikowsky

How lovely, for instance, and how distinctly modern, is this passage from Bach's *Passion*, page 231. (See Ex. 31.)

Ex. 31

Clarinets
Violins and Violas
pizz. Cello
Bassi

This, in color, design, balance, harmony, might have been written yesterday, even today. The moving clarinets, low down, on the dominant seventh chord, the cello pizzicato, the chords on the strings, all taken together give an impression of warmth, sonority and charm that is exquisite. And why is it modern sounding? Because of the motion on the clarinets, the prominent wood effect, which is one of the most marked features of modern tendencies in orchestration.

Yet this statement must be qualified. It is not the mere fact that wood is used, but the way it is used, that gives the modern, and lovely, new color to our music. It has to do, first, with prominence, then with sonority—it has to do with the fact that the wood is not merely a solo voice, not merely a step-child of the strings. Yet again this is to be qualified. For passages for the wood alone (or with horns, which comes to the same thing) are far from being attractive, unless handled with extreme care. Wagner's long organ-imitations, intended to be religious, are pretty bad, and Lohengrin saw the last of them. Tschaikowsky's Scherzo of the 4th symphony with its wood and brass effects, its throwing back and forth of the music from choir to choir, is clever, perhaps, and has been much talked of, but is raw and bald, and an amazing example of the inequality of judgment of this greatest of modern symphonists. It is a thing no one is likely to copy.

This same 4th symphony has many passages (especially in the first movement) that are instructive and illustrative of Tschaikowsky's original and individual method of doing things. It is like the work of no other composer.

It has seemed to the writer that perhaps the best way to present a useful outline of this method of construction would be to treat a single subject in its various repetitions so as to discover how Tschaikowsky gives it in each case its intended significance. This significance has, of course, much to do with the context. Yet the orchestration also has much to do with it.

For this purpose the first bars of the principal subject of the first movement (after the introduction) will be taken. (Ex. 32.)

Ex. 32

Vln. I
Cello.
Horn.

Even from this very simple passage there is much to be learned. The sustained quality is very marked, yet there are no sustained chords. The harmony is merely suggested, and with it the rhythm—then the bar is left bare of anything but the melody. But the melody is very sonorous, luscious, and presents a constant flow of sound with no breaks or pauses. Furthermore, the chords are full, from the melody note downward, except where it would conflict with the melody in the lower octave. This is the principle of avoidance (see *The Perfect Modernist*). It is a principle the use of which depends entirely upon circumstances. No rule or even suggestion can be given for its propriety, but the student can imagine for himself the effect of adding the C in soprano and tenor of the chords in the first bar of this example, and the A flat in the second bar.

The chords are here played entirely by the strings, except the one note for the horn, as indicated on the example. It serves to complete the chords without dividing the strings, which always endangers balance, and it gives a very slight touch of color to a passage that would otherwise be for strings alone.

Our next example immediately follows this (page 7 of the score) and is very characteristic of Tschaikowsky's habit of pitting choir against choir and

multiplying parts so as to get the requisite weight. It bears a suggestion of chamber music, part writing, with each choir used as a soloist. (Ex. 33.)

Ex. 33

Wood
Strings

The melody is here played: the upper part by two flutes, the middle part by two clarinets, the lower part by two bassoons. The parts for each pair of instruments are written together on one line and marked "a 2," which means that both play. The accompaniment is on the strings—all of the strings—and, as seen, the avoidance is again observed, even though, in the second bar of the example, it causes an open fifth, an empty triad, a triad without a third.

Here the rhythm is somewhat more developed. A little more weight is in the accompaniment. It is the approach of a climax, which is reached ten bars further on, where the entire orchestra, except trombones and tuba, carries on to a splendid fortissimo. But there is no change in the orchestration until the climax is reached. The effect is produced by a mere crescendo. And notice that the wood (in Ex. 33) is marked forte, while the strings are marked mezzoforte. At the end of the crescendo the wood is marked fortissimo, the strings, trumpets, horns and tympany are marked only forte. The same is true of the fortissimo passage next to be quoted, which appears a few pages further on, page 15 of the miniature score. (See Ex. 34.)

Ex. 34

Wood and Tympani.
Tympani
Horns
Strings

What amazes one most in such a passage as this is its extraordinary genius and its extreme simplicity. The harmony is of the most ordinary nature—an A minor triad—and so lightly expressed that one wonders that it is sufficient. The melody is written for first and second violins and cello—the counterpoint for two flutes and two oboes on the upper voice, two clarinets and two bassoons on the lower voice—i. e., the entire wood wind concentrated on this octave chromatic. Avoidance is observed in the harmony, leaving in the second bar an open fifth as in the other two examples. Note, too, that the tympani is not written "tr" for trill, but with tremolo sign (crossed tail). This is much the best way.

How Tschaikowsky strengthens his rhythm by the slight change on the second beat of these bars is worthy of consideration. Instead of the dotted eighth and sixteenth, as in the other examples, we have here two eighths with breadth strokes above, representing a slight leaning on the notes, almost an accent. And the counterpoint is marked fortissimo, while the melody and harmony are marked only forte—which means, more than anything else, that the conductor is to see to it that the counterpoint is clearly heard. It is a good plan to mark parts that are intended to be heard with the word "outstanding," then there can be no mistake as to the composer's intention.

(To be continued next week)

Metropolitan Opera Company

METROPOLITAN PRESENTS PARSIFAL AS ITS GOOD FRIDAY OFFERING

Lohengrin, Mona Lisa, Aida, Traviata, Andrea Chenier and The Barber Repeated—Excellent Sunday Night Concert

LOHENGRIN, MARCH 26.

The Metropolitan Opera Company offered another presentation of Lohengrin on Monday evening, with Michael Bohnen and Barbara Kemp, both artists displaying the best of histrionic ability, and excellent voices, in the roles of King Henry and the Duchess Elsa of Brabant. Kurt Taucher played Lohengrin and was a fine romantic figure of the Swan-Knight. Julia Claussen and Clarence Whitehill sang splendidly the respective roles of Ortrud and Telramund. Gustav Schuetzendorf, as the King's Herald, and Charlotte Ryan, Laura Robertson, Grace Anthony and Grace Bradley, as the four pages, were all up to the high standard of the production. Artur Bodanzky conducted.

MONA LISA, MARCH 28.

Mona Lisa was repeated again on March 28 with the original cast. Max Schillings music was apparently enjoyed by a fair sized audience, and the acting of Michael Bohnen, Barbara Kemp and Kurt Taucher was found impressive. "The best thing about it," as someone was heard to remark, "is the big noise between the second act and the Epilogue." At least it is a big noise, probably the biggest noise that has ever been heard in opera house or concert hall.

AIDA, MARCH 29.

Owing to the indisposition of Giuseppe Danise, Aida was substituted on Thursday evening, March 29, for William Tell. Frances Peralta again was heard in one of her best roles and she sang and acted admirably, winning the favor of the large audience. Martinelli was a familiar Radames who shared in the applause of the evening, and Jeanne Gordon a beautiful and rich voiced Amneris. Jose Mardones was satisfactory as Ramfis, and Renato Zanelli gave a good account of himself as Amonasro. Moranzoni gave the score a fine reading.

PARSIFAL, MARCH 30 (MATINEE).

Parsifal was reverently listened to by a very large audience on Good Friday and made the usual deep impression, an impression that seems to increase with time. The performance, under the direction of Bodanzky, was fine in every particular, and the entire cast was warmly applauded.

at the end of the second act. Those that deserve particular mention are Clarence Whitehill, William Gustafson, Michael Bohnen, Orville Harrold, Gustav Schuetzendorf and Barbara Kemp.

LA TRAVIATA, MARCH 30 (EVENING).

Traviata was repeated on Friday evening with the cast headed by Lucrezia Bori as Violetta, and Giacomo Lauri-Volpi as Alfredo. Miss Bori's presentation of the consumptive heroine, charmingly sung, is decidedly convincing. Lauri-Volpi, young and graceful, looks, acts and sings the lover excellently, though on Friday evening he did not seem to be in best voice. Giuseppe De Luca, most reliable and competent of baritones, was the elder Germont. The small parts were well distributed. Moranzoni, conducting, did full justice to some of the best tunes that Verdi ever produced.

ANDREA CHENIER, MARCH 31.

Italian opera with a French name is this work by Giordano, but it is Italian opera of the best modern kind, tuneful, swift moving, interesting in plot, well orchestrated, and full of apt tonal characterization. Scenically, too, Andrea Chenier is exceedingly attractive, as staged by the Metropolitan.

De Luca was the Gerard of the occasion (hurriedly replacing the indisposed Danise) and he acquitted himself splendidly, his voice ringing out with fine power, his art of delivery being at its best, and his gifts as an actor asserting themselves impressively. Gigli has won his spurs in this opera and the role is one of his best, the music, lyric and dramatic by turns, suiting his singing style admirably and giving him full scope for the exercise of all his skill, taste, and interpretative resources.

Rosa Ponselle, as Madeline, does everything to make that figure attractive vocally and historically, and succeeds unreservedly. Her warmly colored voice, her temperamental drive, and her deep sincerity are the chief elements that make her stand out as an operatic artist of a high order. Adamo Didur as Mathieu and Kathleen Howard as the Countess were the other principals. Moranzoni's baton assured light and shade, orchestral accuracy, and unblemished ensemble for the performance.

BARBER OF SEVILLE, MARCH 31 (EVENING).

Rossini's popular opera was repeated on Saturday evening before a capacity house. Milo Picco replaced De Luca as Figaro, the latter having sung at the afternoon performance at the last moment. Mr. Picco gave a satisfactory performance. Nina Morgan was charming as Rosina, singing with equal charm of voice and style, while Mario Chamlee as the Count gave a fine performance. Others in the cast were Jose Mardones, a capital Basilio; Marie Mattfeld; Berta; Pompilio Malatesta, Dr. Bartolo, and Vincenzo Reschiglion, Florelio.

SUNDAY NIGHT CONCERT.

The twentieth Sunday evening concert this season at the Metropolitan, on April 1, had as soloist Marie Sundelius, soprano; Jeanne Gordon, contralto; Curt Taucher, tenor; and Carl Schielgel and Gustav Schuetzendorf, baritones; also Leon Rothier and William Gustafson, bassos, together with the Metropolitan Opera House chorus, orchestra and stage band under the direction of Giulio Setti.

The program opened with the William Tell overture, Rossini, followed by the Tannhäuser March, Wagner, by chorus and orchestra. The piece de resistance of the evening was the Prayer and finale, act I, from Lohengrin, admirably rendered by Misses Sundelius and Gordon, and Messrs. Taucher, Schuetzendorf, Schielgel and Gustafson, with the chorus, orchestra and stage band. It was splendidly received by the audience. Then came Hymn to the Sun from Iris, Mascagni, by the chorus, orchestra and stage band, the program concluding with Leon Rothier's rendition of the prologue from Boito's Mefistofele, in which he was assisted by the chorus, orchestra and stage band.

Minnie Tracey's Pupils Busy

Mrs. Maurice Joseph produced Art's Rejuvenation, an operetta in one act, for the benefit of the Music Hall Organ Fund, at Emery Auditorium, Cincinnati, Ohio, on Monday and Tuesday evenings, February 26-27. The music is by Roy Webb and the words from the pen of Kenneth Webb. Each year Mrs. Joseph gives a fine performance at this auditorium for some charity, and this one was participated in by singers from the classes of Minnie Tracey. The soloist, Mary Margaret Fisher, who took part later on in the program in the Ballet Gitana, was also trained by Miss Tracey. In fact, this teacher taught all the young vocalists their parts—musically and dramatically—and the performance was a remarkable success.

On March 24, Miss Tracey invented and produced a lovely Vision of Spring and gave it at the big fete given by the Cincinnati Woman's Club for the benefit of the City Playgrounds at which \$4,000 was raised. The first and final



CLARA DAMROSCH MANNES,

co-director with her husband, of the David Mannes Music School, which, although established only half a dozen years, is already one of the most important music schools in the country. (Nickolas Muray photo.)

tableaux were posed after Botticelli's Spring, by Justine Bollman, Genevieve Brener, Mary Morrissey, Esther Bachelin and Anna Matz. Birds and flowers sang the glory of Springtime in the songs of Liza Lehmann, Alabieff, Brahms, Grieg, and Mrs. Scully, a Cincinnati composer who gave an excellent setting to George Elleston's Yellow Rose. Miss Elleston is the society editor of the Cincinnati Times-Star. The singers were Marguerite Hukell, Mary Margaret Fisher, Lillian Sherman, Margaret Earls, Mary Benhming, sopranos; Hazel Levy, Bernice Rosenthal, Carrie Singerman and Ida Barkschager, contraltos and mezzos. The Vision of Spring was so beautiful that Miss Tracey will probably repeat it this spring.

Spiering Orchestra Concert

Theodore Spiering announces an orchestra concert under his own direction on April 18 at Carnegie Hall. The program will consist of Brahms' first symphony, Vorspiel and Liebestod from Tristan, and Strauss' Till Eulenspiegel. Elsa Alsen, who obtained a pronounced success with the German Opera Company, will be the assisting soloist.

Millie Ryan Returning to New York

Millie Ryan, well known New York vocal teacher, who has been recuperating in Palm Beach and Miami, Fla., during the past two months, has regained her health and contemplates returning to the metropolis early this month to resume professional activities at her studio, 1730 Broadway.

Percy Rector Stephens Operated Upon

Percy Rector Stephens, who has been suffering from a severe attack of appendicitis for some weeks, was operated upon on March 28 at the New York Hospital. Dr. Poole, who performed the operation, pronounces his condition favorable and that he will soon be able to resume activities.

Emilio de Gogorza to Sail

Emilio de Gogorza, baritone, will sail for Europe on the S.S. Olympic, April 7. He will visit France, Spain, Italy and England, returning to America in June.

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Combining the methods of the Disease with those of the singer, Miss Morison sang with confidence, winning ample applause.—Tribune, February 26, 1923.

The songs in themselves were interesting and the personality the singer displayed in giving them held her audience at strict attention.—Times, February 26, 1923.

Her interpretations showed much sympathy.—Herald, February 26, 1923.

Always picturesque.—Sun, February 26, 1923.

She wore three brilliant period costumes that made a striking contrast against the dark curtain of the Belmont Theater. Though her voice is of light quality, it is remarkable how her crisp diction and intelligent interpretations can color these dainty chansons.—Evening Mail, February 26, 1923.

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1922—THIRTY-SECOND SEASON—1923

THE

Chicago Symphony Orchestra

(Founded by THEODORE THOMAS)

FREDERICK STOCK, Conductor

—AND THE—

AMERICAN COMPOSER

During the last eleven seasons (the present not included) Mr. Stock has presented to the patrons of the Chicago Symphony Orchestra's series of symphony concerts in Orchestra Hall, Chicago, 125 works of forty-six American composers for a total of 159 listings on the programs for these, the principal concerts of the orchestra. As these programs are given in pairs (i.e. Friday afternoon and Saturday evening of each week) the number of performances totals 318. This record has only to do with the orchestra's home symphony series and does not take into account the performances given "on the road" or in the "Popular" and University of Chicago concerts.

The list of composers and works presented is as follows (figures in parenthesis after a title indicate the number of times, when more than one, the work has been listed):

AVERY—
Overture—"The Taming of the Shrew," Op. 49.
BALLANTINE—
Symphonic Poem—"The Eve of St. Agnes."
Prelude to *The Delectable Forest*.
BEACH—
Concerto for Pianoforte, Op. 45.
BERWALD—
Dramatic Overture.
BLOCH—
Trois Poèmes Juifs.
Two Poems: "Winter," "Spring."
BOROWSKI—
Poème—"Le Printemps Passionné."
Suite from the Ballet-Pantomime *Boudour*.
"Peintures."
Élégie Symphonique.
Allegro de Concert, for Organ and Orchestra.
BOYLE—
Concerto for Pianoforte, D minor.
BRUNE—
Symphonic Poem—"Das Lied des Singschwans."
Overture to a Drama, Op. 61.
"A Twilight Picture."
"A Fairy Tale."
CARPENTER—
Symphony No. 1 (2).
Suite—"Adventures in a Perambulator" (2).
Suite from *The Birthday of the Infanta*.
"Krazy Kat," a Jazz Pantomime.
Concertino for Pianoforte and Orchestra (2).
CHADWICK—
Symphony No. 3.
Suite Symphonique.
Symphonic Poem—"The Angel of Death."
Symphonic Fantasie—"Aphrodite."
Dramatic Overture—"Melpomene" (2).
Ballade—"Tam O'Shanter" (4).
COLE—
Overture—"Pioneer (1818-1918)," Op. 35.
Symphonic Prelude (2).
CONVERSE—
Symphonic Poem—"Ormazd," Op. 30.
Romance for Orchestra—"Festival of Pan," Op. 9.
DELAMARTER—
Symphony, D major.
Overture to a Fantastic Comedy, "The Faun" (2).
Suite from *The Betrothal*.
Fable of the Hapless Folk-Tune (2).
Concerto for Organ, No. 1.
Concerto for Organ, No. 2.
DVORSKY—
Symphonic Narrative—"The Haunted Castle."
"Chromatikon" for Pianoforte and Orchestra (2).
EICHHEIM—
Oriental Impressions.
FOOTE—
Suite for String Orchestra, Op. 63.
Four Character Pieces, Op. 48.
GANZ—
Concertstück for Pianoforte and Orchestra.

GILBERT—
Comedy Overture on Negro Themes (2).
GOLDMARK, RUBIN—
Tone Poem—"Samson."
Requiem.
GRAINGER—
"The Warriors."
Suite—"In a Nutshell," for Orchestra, Piano and Deagan Instruments.
"Mock Morris" (2).
"Shepherd's Hey."
GRIFFES—
"The Pleasure-Dome of Kubla-Khan."
HADLEY—
Symphony No. 4—"North, East, South and West," Op. 64.
Tone Poem—"Salome," Op. 55.
Overture—"In Bohemia," Op. 28.
HERBERT—
Suite—"Woodland Fancies," Op. 34.
Irish Rhapsody (2).
Prelude to Act III, *Natoma*.
HILL—
Suite—"Stevensoniana," Op. 24.
HOMER—
Songs:
"From the Brake the Nightingale," Op. 17, No. 2.
"Sing to Me, Sing," Op. 28.
"The Song of the Shirt," Op. 25.
KELLY—
"The Defeat of Macbeth."
LOEFFLER—
Dramatic Poem—"La Mort de Tintagiles," Op. 6 (2).
Fantasie Symphonique—"La Villanelle du Diable," Op. 9.
"A Pagan Poem" (after Virgil), for Orchestra, Pianoforte, English Horn and three Trumpets obbligati, Op. 14.
MacDOWELL—
Suite, Op. 42 (4).
Legend, Love Song and Village Festival from Suite
"Indian," Op. 48 (2).
Concerto for Pianoforte, No. 1, Op. 15.
Concerto for Pianoforte, No. 2, Op. 23 (4).
MASON—
Prelude and Fugue for Pianoforte and Orchestra.
"Russians," for Baritone and Orchestra.
MIDDELSCHULTE—
Concerto for Organ, A minor.
Passacaglia.
OLDBERG—
Symphony No. 2, Op. 34.
Dramatic Overture—"Paolo and Francesca" (2).
Festival Overture, Op. 29.
Theme and Variations for Orchestra, Op. 19.
Rhapsody—"June," Op. 26.
Rhapsody No. 2, Op. 39.
Fantasy—"At Night," Op. 38 (2).
Symphonic Variations for Organ and Orchestra, Op. 35.

OTTERSTROM—
Elegy, Chorale and Fugue.
Suite—"American Negro" (2).
PARKER—
A Northern Ballad, Op. 46.
Fairysland, Op. 77.
Prelude, Intermezzo and Ballet.
POWELL—
Concerto for Violin, E major.
Negro Rhapsody for Pianoforte and Orchestra.
SAAR—
Suite Rococo, Op. 27.
SALZEDO—
Symphonic Poem—"Enchanted Isles," for Harp and Orchestra.
SCHELLING—
Symphonic Legend.
Fantastic Suite for Piano and Orchestra.
Impressions (From an Artist's Life), in the Form of Variations on an Original Theme for Pianoforte and Orchestra (3).
SKILTON—
Two Indian Dances.
SMITH—
Symphony No. 1, Op. 28.
Symphony No. 2, Op. 42.
Overture—"Prince Hal," Op. 31 (2).
"Impressions," Op. 46.
SOWERBY—
Symphony No. 1.
"A Set of Four" (2).
Overture—"Comes Autumn Time."
Concerto for Pianoforte, F major.
STANLEY—
Symphonic Poem—"Attis."
STOCK—
Symphony, C minor.
Symphonic Variations.
Overture—"Life's Springtime."
Overture to a Romantic Comedy.
Improvisation.
Symphonic Sketch—"A Summer Evening."
Symphonic Waltz, Op. 8 (2).
Festival Prologue.
Festival March (2).
March and Hymn to Democracy (3).
Concerto for Violin, D minor.
STRUPE—
Comedy Overture—"Puck."
Variations on an Original Theme.
van der STUCKEN—
Symphonic Festival Prologue—"Pax Triumphans," Op. 26.
Suite—"The Tempest," Op. 8.
"Souvenir," Op. 39.
March—"Louisiana."
WEIDIG—
Symphonic Fantasie—"Semiramis," Op. 33.
Three Episodes, Op. 38.
Symphonic Suite (2).
Concert Overture, Op. 65.
ZIMBALIST—
Two Slavonic Dances.

THE PLANS FOR NEXT, THE

1923—THIRTY-THIRD SEASON—1924

EMBRACE 110 CONCERTS, AS FOLLOWS:

CHICAGO:

28 Friday Afternoons (Symphony Series at Orchestra Hall)
28 Saturday Evenings (Symphony Series at Orchestra Hall)
16 Popular Concerts (Orchestra Hall)
6 Children's Concerts (Series A, at Orchestra Hall)
6 Children's Concerts (Series B, at Orchestra Hall)
8 Symphony Concerts at Mandel Hall, University of Chicago.
2 Children's Concerts at Mandel Hall, University of Chicago.

MILWAUKEE:
10 Symphony Concerts
2 Children's Concerts

AURORA, ILL.:
3 Symphony Concerts
1 Children's Concert

**NO OTHER ENGAGEMENTS
CAN BE CONSIDERED**

April 5, 1923

SYDNEY, N. S. W., NO LONGER ON THE MUSICAL MAP

Loss of Verbrugghen Keenly Felt in Australia—State Orchestra Goes to Smash

Sydney, N. S. W., February 15.—Since the departure of Henri Verbrugghen for your country, the bottom has pretty nearly fallen out of our domestic music. Last season we chiefly lived on visiting artists, deriving most of our art nutriment from Maier and Pattison, the delightful American pianists who specialize in playing compositions for two pianos; the Sistine Choir under Monsignor Rella, and Alt-house and Middleton, the American tenor and basso. Nor must Rosina Buckman, the New Zealand dramatic soprano, be left unmentioned. Miss Buckman, after an absence of several years in England, where at Covent Garden she achieved a big success in Wagnerian roles, made a very successful and long tour of her native land and the Commonwealth, supported by her husband, Maurice d'Oisly, the tenor. The dramatic soprano is due in London for the beginning of the next season there, but I believe she intends visiting America sometime during the year.

THE STATE ORCHESTRA GOES TO SMASH.

The withdrawal of the Government subsidy from the State Orchestra and its consequent disruption have dealt a heavy blow to music in Sydney. It has been truly said that the State Orchestra, founded by Verbrugghen, had put Australia on the musical map. It may now be alleged, with equal reason, that its demise has, temporarily at least, wiped New South Wales off the musical map and earned an unenviable name for Sydney as a place that threw away its chance of becoming recognized as an important art center. The position is now that we have no permanent orchestra, no permanent chamber music organization, such as we had in Verbrugghen's time, and no permanent opera, which we did not have at any time. In fact, unless something exceptional happens our last state threatens to become worse than our first, i. e., our condition before the advent of the State Conservatorium.

VICTIM OF CIRCUMSTANCES.

Still, Sydney is not so much to blame. Our city has been a victim of circumstances more than anything else. After all, we are the only city in the wide British Empire, I believe in the whole English speaking world, that has a State Conservatorium and had a State Orchestra. And this being so it means that our government spends incomparably more on music annually than does the British Government, which merely contributes a paltry subsidy to the Royal Academy, Royal College and Royal Irish Academy. At least it did so before the war. Whether it has resumed these small subsidies since the cessation of hostilities is not clear.

But the trouble is that we have suffered from unsympathetic governments. The government that established

the Conservatorium and gave the subsidy to the orchestra is now only a memory. It was not a good government in all matters, but at least it had the saving grace of being a first rate government in musical matters. The government that followed was not too kind and got on the wrong side of Verbrugghen. But the present government is worse, as it allowed that fine organization, the State Orchestra, to smash. Of course, had not Verbrugghen gone away when he did, the orchestra would have remained. It was at least secure for three years. But he went away and apparently a conductor could not be found who could attract the requisite support at the concerts. Besides a portion of the press, a very small portion to be sure, was actually hostile to the orchestra and to the idea of its being kept on as a permanent organization.

We felt the loss of our band at the Christmas time performances of the Messiah by our choral societies, which had to do the best they could with the remains of the State Orchestra and what other instrumentalists that could be begged, borrowed or stolen from their jobs in the theaters.

But though the State Orchestra is indeed dead, its remains refuse to be buried. A percentage of the members remain together and hold weekly rehearsals at the Conservatorium.

Meanwhile that part of Sydney which is truly musical is feeling the loss of Verbrugghen more and more keenly as the days go by.

GRIFFEN FOLEY.

Statuette of Ruth St. Denis Stolen from Exhibition

Actresses and prima donnas get publicity every so often by the reported theft of their jewels, but for Ruth St. Denis a variant was found very recently when it was reported in all the New York dailies that a bronze statuette,



LYRA

Statuette by Alice Morgan Wright.

entitled Lyra, modelled by Alice Morgan Wright, had been stolen from the exhibition of the Society of Independent Artists while in progress on the Waldorf-Astoria roof. The figure was that of a dancing girl and the sculptor admits that Miss St. Denis furnished the inspiration. The work had been much admired and Sam A. Lewisohn had bought the one on exhibition and a copy had been ordered by A. H. Bahr. One morning last week when the secretary of the Independents was looking over the show he found that Lyra had been wrenched from her base and the wire which held her had been broken.

Sir Basil Thompson, former head of Scotland Yard, now on an American lecture tour, was called in and he reasoned out the mystery in this fashion:

"Would it be a professional art show Raffles who would neatly break a wire and make off with a valuable piece of sculpture, or would it be a poor but otherwise worthy young artist in love with Ruth St. Denis—since Miss Wright's sculpture was inspired by that dancer—whose

honesty was not so strong as his ardent affections?" Sir Basil shook an uncertain head. The mystery was too much for him. To date no trace of the thief has been discovered.

Recital at David Mannes School

A vocal recital, given by soloists and the two ensemble vocal groups at the David Mannes Music School, March 22, was the first of an interesting series of four spring recitals arranged by Mr. and Mrs. Mannes, directors of the school. The individual singers, pupils of Giulio Silva, were heard in operatic arias both ancient and modern, followed by the Cimarosa trio from *Il Matrimonio Segreto* for two sopranos and contralto; Pergolesi's *Stabat Mater*, given by Mr. Silva's ensemble class, and two selections—César Franck's *Far O'er the Bay*, and Myles Foster's *Song of the Gale*—sung by David McK. Williams' choral class.

The second recital of this new series will be given by David and Clara Mannes on April 12. The third, announced for April 26, is to have the string choir of the school, under Mr. Mannes' direction and with instrumental soloists, while the fourth will be presented by the younger students on the afternoon of May 2.

Reception at Frederic Dixon Studios

On Sunday afternoon, March 25, Mr. and Mrs. Frederic Dixon gave a delightful musicale-tea at their home on West Eighty-sixth street. Their studios are spacious and artistic, the two-story height affording fine acoustics. A most enjoyable program was rendered by Flora Greenfield, Vivienne de Veau and Helon Mara, sopranos, and Mr. Dixon, pianist. Miss Greenfield recently returned from a trip as assisting artist with Martinelli and will soon start on another tour. She has a lyric soprano voice of wide range and coloring, with dramatic qualities in evidence. She sang the aria, *Adieu Forêts*, from Tchaikovsky's *Jeanne d'Arc*, with intense feeling and excellent diction. A lighter number was *Heart, Will You Go With Me?* (*Bertrand*). Miss Greenfield's charming personality is also a valuable asset. Vivienne de Veau, soprano, sang the *Romanza* from *Cavalleria Rusticana* effectively, and Beau Soir (Debussy) was given with admirable feeling for atmosphere and mood. For her last number she sang *Rhea Silbertra's* effective song, *Samson Said*, with the composer at the piano. A voice of unusual power, brilliancy and flexibility was revealed in the singing of Helon Mara, who offered *Una Voce Poco fa*, from the *Barber of Seville*; *Nymphs and Fauns*, *Bemberg*, and *The Theft*, *Rhea Silbertra*, with the composer accompanying the last number. These three artists are pupils of Anne Stevenson, who was at the piano, providing sympathetic accompaniments.

The excellent tone production, diction and style of each spoke well for their training. Another noticeable feature was the evenness of their voices in all registers, the body of tone and rich coloring in the lower as well as higher tones.

Frederic Dixon was prevailed upon to play several solos. He chose three of the numbers which proved popular at his recent successful Aeolian Hall recital—the F minor ballade of Chopin and two of Marion Bauer's preludes. Mr. Dixon interpreted with his usual artistic feeling, sympathetic tone and excellent style and technic. The preludes of Marion Bauer grow in favor with each hearing.

Among the guests present were Mr. and Mrs. Alfred Cortis, Emily Frances Bauer, Marion Bauer, Marian Morgan, Barbara Maurel, Mr. and Mrs. Aubrey Eads, Mr. and Mrs. Max Burnheim, Mr. and Mrs. Gustave Saenger, Herbert Peyer, Mr. Hayes, Richard Hammond, Mr. and Mrs. Sydney Dalton, the Misses Thomas, Mrs. Berthal Noyer, Katherine McNeal, Mrs. Frank Riley, Enrica Clay Dillon, Stanley Olmsted, Rhea Silbertra, William Greenfield, Mrs. David Allen Campbell, Mr. and Mrs. Sydney K. Ruffell, Edna Horton, Anne Schingleur, Mary Mathers, Charles Pearson, and Dr. Leo Ross.

Diaz Contract Renewed at Metropolitan

Rafaelo Diaz, tenor of the Metropolitan Opera Company for several years past, has signed a new contract with Mr. Gatti-Casazza for the season of 1924-1925.

Mr. Diaz, who takes daily strolls in Central Park, left his home one morning for his customary exercise, when his attention was called by a pedestrian to a black kitten that was following him. Mr. Diaz, who is very fond of animals—particularly black cats—petted the animal for quite a time, and on returning to his home, discovered that the kitten had followed him again. This prompted the tenor to take the animal to his room. Upon arriving, his mother said that Mr. Gatti-Casazza wanted to see him at once.

Diaz, together with his newly acquired friend, drove to the Metropolitan, where the new contract was at once signed. Following this, the singer took the little kitten to an animal store, bought an elaborate blanket, and other trinkets befitting the station of a Metropolitan Opera tenor's mascot, and installed him in a home such as other black kittens might well envy.

Mr. Diaz says: "I am not superstitious, but I will always keep that kitten. He brought me good luck."

Hurlbut Scheduled for California in May

Harold Hurlbut, the De Reszke disciple, whose second transcontinental tour of master classes and lecture recitals in 1922 covered twenty-two weeks, has been urged to include California on his May itinerary. He will be heard in Los Angeles and San Francisco, in which latter city he will hold an intensive master class prior to his regular classes in the Northwest.

Mr. Hurlbut's recent successes in Europe are of especial interest to Californians, as he is a Leland Stanford alumnus ('06), belongs to the Kappa Sigma fraternity, and has members of his pedagogy classes teaching in California from San Francisco to Santa Barbara.

Renee Chemet for Biltmore Series

R. E. Johnston has secured the services of Renée Chemet, the violinist, for one of the concerts of his Biltmore series next season. H. Godfrey Turner announces that she will give her first New York recital immediately after her return from the middle-western tour, which has been arranged for her and which includes Pennsylvania, Ohio, Illinois, Missouri and Kansas.

FREDERICK GUNSTER
TENOR

'A voice of exceptional beauty, splendid musicianship and sympathetic interpretation.'—(Atlanta Constitution, Feb. 11, 1923.)

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—Redfern Mason, San Francisco Examiner.



Press Comments:

"Ina Bourskaya, in her first singing phrase, dispelled all doubt, as to her voice 'filling' the Metropolitan spaces. It was a true Carmen voice, its lowest effortless note carrying far, its quality seductive, darkly colored, in itself emotional rather than 'expressing' emotion." —*New York Times*.

"She displayed a remarkably large and brilliant voice, one rich in the dark metallic tones well suited to the passionate outbursts of Carmen." —*New York Herald*.

"A Carmen of sweeping personality."

—New York Eve. Sun.

"Her beautiful voice, rich, warm, colorful, vibrant and voluminous, is finely fitted for the expression of emotion and it can rise to a great pitch of dramatic intensity."

—Philadelphia Inquirer.

"She has the temperament and personal magnetism and her singing compared favorably with the best Carmens we have known here. It excelled a number of them for its artistry, for its fine beauty and for steadfastness of intonation." —*Chicago Daily News*.

"Her voice is glorious. No other word will describe the wonderful organ which pours forth from her throat tones of such liquid, velvety, rich quality."

—Los Angeles Record.

Ina Bourskaya is the greatest Carmen since Calve."

—San Francisco Examiner.

"One of the best mezzo-sopranos heard here."

—Dallas News.

"She has beauty in abundance, charm, is a finished actress, and the rich, colorful, expressive mezzo-soprano was one of the most magnificent treats Santa Barbara has enjoyed in many seasons." —*Santa Barbara (Cal.) Press*.

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FRANK LA FORGE AND THE SIGNS OF THE TIMES

Versatile Artist Feels That the Prevalence of Summer Music Is Significant—La Forge-Berumen Studios to Offer Unique Course in Accompanying—Ernest Bloch to Conduct Master Classes

"How times have changed," I murmured, without, I fear, displaying a thought which by the longest stretch of imagination could be termed original. "I remember the time, not so long ago in point of actual years, but centuries ago in point of events, in those halcyon days 'befo' de wah' when

musicians, both performers and teachers, with the first inkling of the season's end, packed up their principles of doing and telling how to do, shook out their happiest, gayest manner and departed for European and American playgrounds, to be gone until fall. In those days I used to look at them with envy—they seemed to have such a gay, easy time. During the winter you would be apt to meet them any day,

any time, anywhere, and in summer they did nothing but have a good time. Of course, I know that all is not gold that glitters, and very possibly there were wheels which squeaked, although they were kept carefully concealed."

SIGNS OF THE TIMES.

But it is no longer thus! And it was a perusal of the plans for the coming summer of various artists and teachers that had provoked my first remark. Apparently a large majority of them intend to work. Prof. X is going to head the violin department in some school of music in Chicago; Mme. Y is to have charge of the vocal department of a conservatory in Seattle, Wash.; Dr. J is to be the principal attraction at the master school held in Los Angeles, Cal., and Mlle. Z is to be a feature of the summer classes in Jacksonville, Fla. And so it goes. Almost every city that boasts of its musical life and advance is to have a summer school or a master class or something that will attract the musicians and teachers thereto.

THE ANNOUNCEMENT.

"But what is this?" I paused to read again the announcement of the La Forge-Berumen Studios. It was worded succinctly enough to call for no such remark. "A summer master class, beginning June 4, for artists, teachers and students," I read, "with Frank La Forge, composer-pianist, coaching program building, classes in accompanying and piano; Ernesto Berumen, concert pianist, specializing in piano interpretation and technic; Arthur Kraft, concert tenor, tenor soloist at St. Bartholomew's Church, New York, voice culture and oratorio." And finally, "Ernest Bloch, the eminent composer, director of the Cleveland Institute of Music, will conduct five weeks' master courses in pedagogy, form, counterpoint, harmony and fugue."

THE INVESTIGATION STARTS.

"I must find out more about this," I said hastily, and hurriedly powdering a very shiny nose and disposing my hat on the northeast corner of my head at a decidedly rakish angle, I was dashing out of the office when I bumped into the Editor.

"For the love of Pete, where are you going in such a hurry?"

I stopped—one does persevere when the E. speaks in this manner—and mumbled an explanation.

"Oh, all right," he returned, evidently having caught the gist of what I was saying, "that is after you have put your hat on straight."

Hastily adjusting that offending member, I hurried on

my way. Fortunately for me and my peace of mind, Mr. LaForge was in and more than that (for he is such a busy man one can almost always find him in) he had a few moments of leisure which were graciously accorded me. Without any ado, I boldly voiced my question.

"Is it true that you are to have a summer master school here and that Ernest Bloch is to be associated with you?"

"Of course, it is, and we are delighted to have the association of such a great master."

"Well, that being the case, please allow me to offer my congratulations and say that with such a quartet of teachers the summer school of the LaForge-Berumen Studios certainly cannot be anything but a huge success."

THE NEW ANGLE.

"I know what you are going to say, next," he forestalled me with a twinkle in his eye, "you're going to ask about my vacation. You always do. I really did intend to have one this summer, but there were so many requests from out-of-town musicians who wanted to come to New York this summer, and to tell you the truth I enjoy my work so much that it only needed half an excuse for me to give

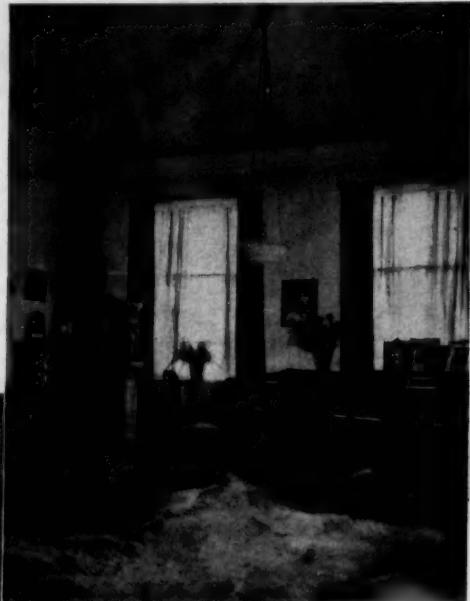
country are anxious to go to the large music centers, devoting considerable portion of their vacation to study.

SOME TALENTED PUPILS.

"It is very inspiring to work with talented pupils and I am very proud of ever so many of mine," he continued, with a slight toss of his head by way of emphasis.



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Photographs by Royal Atelier.

TWO VIEWS OF THE SPACIOUS STUDIOS OF FRANK LA FORGE AT 14 WEST SIXTY-EIGHTH STREET, NEW YORK.

up vacation plans and decide to remain in New York. I can't tell you how glad I am that it is no longer considered obligatory for the teacher to take a long vacation. It seems to me a significant phase of our musical life and development that teachers and students all over the

He may well be, for there is Elinor Warren, a fascinatingly delightful girl, so typically girlish that one never thinks of her as a composer—but she is. In fact, she has had no less than seventeen compositions published and such artists

(Continued on page 16)

HERMA MENTH

PIANIST

"HERMA MENTH EXCELLENT IN TOWN HALL RECITAL"

—New York Tribune, March 17

Directness characterized her playing, well supported by a technical sufficiency which this young woman seemingly adapted to any mood. She demonstrated that she could summon power at need of it or play with the finest tracing of delicacy.—New York Tribune.

Miss Menth's recital was highly enjoyable. Her touch was excellent and it was distinguished by a resiliency which produced a good singing tone of much charm.—Henderson, New York Herald.

Herma Menth is a player of much personal charm and musical sincerity.—Aldrich, New York Times.

Herma Menth showed deft musicianship and a vast eloquence through the keyboard.—A. C., New York Morning World.

Herma Menth successfully appealed to a large and enthusiastic audience at the Town Hall yesterday afternoon when she presented a program of piano works. Her selections were of a character and calibre to best reveal her admirable technique. Whether she played delicate old works by Scarlatti, Couperin and Gluck, or more stressful works by Liszt and Brahms, her performance was one to arouse the admiration and enthusiasm of her listeners.—Grena Bennett, New York American.

Some time had passed since Miss Menth appeared here and it was a pleasure to listen again to her individual and charming playing.—Pitts Sanborn, New York Globe.

In Town Hall Herma Menth, a temperamental player who is a fine sensitive musician, played music of Liszt, Debussy and Brahms.—New York Evening Telegram.

One of our most highly praised pianists, Herma Menth, earned new honors at her Town Hall recital. Her joy of performance, her deeply felt expression and her fluent technic are all worthy of highest praise. She played a fantasy and fugue by Liszt



(From pencil sketch by Garfield Learned)

with tremendous significance.—Halpern, Staatszeitung.

Herma Menth is a pianist of brilliant attainments.—New York Evening Journal.

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PIANOFORTE PLAYING OF A HIGHER ORDER THAN THAT DISCLOSED AT AEOLIAN HALL LAST NIGHT WILL PROBABLY BE HEARD AT SOME, BUT NOT MANY, RECITALS THIS SEASON. IT WILL COME FROM NOT MORE THAN HALF A DOZEN MEN WHO HAVE LONG AGO BEEN ACCLAIMED AS MASTER MUSICIANS AS WELL AS VIRTUOSOS."—H. E. Krehbiel in *New York Tribune*.

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LORENZ PUBLISHING COMPANY OFFERS PRIZES FOR FIFTH ANTHEM CONTEST FOR MUSIC COMPOSERS

The Fifth Anthem Contest for music composers, conducted by the Lorenz Publishing Company, of 216 West Fifth Street, Dayton, O., has just begun. There will be three prizes: the first, \$150, for the anthem considered the most attractive and practical; \$100 prize for the second best anthem, and \$75 for the third prize. All anthems will be considered for prizes irrespective of their grade of difficulty.

CONDITIONS OF THE ANTHEM CONTEST.

1. Only unpublished anthems will be eligible for this competition.
2. No anthem should be longer than may be printed on seven pages of ordinary octavo size, and not shorter than two such pages.
3. Manuscripts must be clearly legible, for the judges will not have time to figure out messy and undecipherable writing.
4. Manuscripts must be practically ready for publication, with needed marks of expression and tempo. The more elaborate anthems must have a suitable organ accompaniment, while the very easy grade will need it, excepting where solos or duets make it necessary.
5. The composer's name must not appear on the manuscript. He should use a *nom de plume* instead. The same *nom de plume* should be written on the outside of a sealed envelope containing the real name and address and also the list of anthems submitted.
6. A composer may submit as many anthems in competition as he chooses, under the same or different *nom de plume*.
7. The anthems should be sent to the Dayton office of the firm, not to either the New York or Chicago offices, and they should be in the publisher's hands not later than July 1, 1923. The package should be marked, "Anthem Contest." If a receipt is desired, the address of a friend should be added to the *nom de plume* on the envelope.
8. The editor and associate editors of the Lorenz Publishing Co. cannot compete for obvious reasons.

SPRING FESTIVAL ANNOUNCEMENTS

Spartanburg, S. C., May 2, 3, 4

The twenty-seventh annual music festival of the Spartanburg Music Festival Association will be held May 2, 3 and 4. The Philadelphia Orchestra has been secured and among the artists engaged are Beniamino Gigli, tenor; Florence Macbeth, coloratura soprano; Claire Dux, soprano; Lenora Sparks, soprano; Della Baker, soprano; Barbara Maurel, alto; Richard Crooks, tenor; Byron Hudson, tenor; Robert Ringling, baritone; Arthur Middleton, bass, and Olga Samaroff, pianist.

The opening concert on the evening of May 2 will be given by the Spartanburg Festival Chorus of 400, the Philadelphia Orchestra, Lenora Sparks, Mabel Beddoe, Byron Hudson and Arthur Middleton. The program includes two solos and a trio with chorus from the Stabat Mater, a solo for tenor with chorus from Messe Solennelle, three choruses and three airs from Elijah and eight selections from the Messiah, three of them by the festival chorus.

The second concert, Thursday afternoon, May 3, includes an overture by Tchaikovsky; the Grieg concerto, played by Mme. Samaroff; four movements from Brahms' symphony No. 4; three selections by Mme. Samaroff, and the Roumanian rhapsody, by Enesco.

On Thursday evening the festival chorus of 400 will give, jointly with five artists, the opera Faust (Gounod), the artists being Claire Dux, Barbara Maurel, Richard Crooks, Robert Ringling and Arthur Middleton.

The fourth concert, on Friday afternoon, will combine two chorus numbers by the children's chorus of 500 voices from the Spartanburg city schools, four numbers by the Philadelphia Orchestra and five songs by Della Baker, soprano.

The fifth and final concert, Friday evening, May 4, is always termed "Artist Night." The program has been arranged by Director Frederick Wodell for Beniamino Gigli, tenor, and Florence Macbeth, coloratura soprano. These two artists will sing fifteen compositions, among them being the Mad Scene from Lucia and the duet from Rigoletto.

Springfield, Mass., May 4 and 5

The annual spring music festival will take place at Springfield, Mass., this year on May 4 and 5. The entire program is not yet ready to be announced but Samson and Delilah will be given May 4. Saturday afternoon, Guy Maier and Lee Pattison will give a recital and in the evening there will be two other artists, one of whom is Alice Gentle, soprano. Fifty players from the New York Symphony Orchestra, with Rene Pollain conducting, will be a feature of the festival.

Oberlin, Ohio, May 4 and 5

The Oberlin May Festival, held under the auspices of the Oberlin Musical Union, will be given Friday and Saturday, May 4 and 5. Friday night, there will be a program by the Cleveland Orchestra, and Saturday night, the Beatitudes of César Franck will be sung by the Oberlin Musical Union, supported by the Cleveland Orchestra, and under the direction of Dr. George W. Andrews. This will be the sixty-third season and the 194th concert of the Oberlin Musical Union. In the rendition of the Franck work, the soloists will be Grace Kerns, soprano; Nevada Van der Veer, contralto; Judson House, tenor; Frederick Baer, baritone, and Fred Patton, basso. All indications point to one of the most successful festivals ever given by this organization. The enthusiasm on the part of the chorus

9. The prize-winning anthems will become the full copyright property of Lorenz Publishing Co., on payment of the prize.

10. Lorenz Publishing Co. shall have the right to retain and purchase any competing anthem not winning a prize, paying at least \$25.00 for the complete copyright ownership of the same.

11. All other anthems are to be promptly returned to the composer, postpaid.

12. The judges are to be the editor and the associate editors of Lorenz Publishing Co. The date of announcement of the decision is to be left to the judges, as it cannot be foreseen, depending as it does upon the number of manuscripts to be examined.

The Lorenz Publishing Company issue about two-hundred anthems a year and it is estimated that between twenty and thirty-five thousand singers have these anthems within two months of publication. It is one of the largest publishing houses which specialize in this work. The reason for the contest is that the Lorenz Publishing Company is particularly anxious to obtain as great a variety of good anthems as is possible and to stimulate new interest in this type of composition.

PUBLICATION OF THE PRIZE ANTHEMS.

The prize-winning anthems will be published as soon as possible after the close of the contest and the decision of the judges. A definite date of publication cannot be given, however; that is dependent upon a number of conditions which cannot be foreseen. They will be published, however, not later than a year after the decision of the judges, more probably within six months.

is quite unusual, it having been necessary to construct extra seating in order to accommodate those who wish to sing.

Emporia, Kan., May 1

The annual music festival of the College of Emporia will have as its special feature this year the appearance of the St. Louis Symphony Orchestra, which is booked for a pair of concerts May 1. Rudolph Ganz, the conductor, has

"For several years Miss Peterson has won the highest praise not only for her delightful voice but for her interpretative style."

The Seattle Star said the above about May Peterson, soprano of the Metropolitan Opera Co.

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not yet appeared in Emporia, so that his visit will be a distinct novelty and one to which music lovers of that vicinity are looking forward with interest. The soloists will be Carolina Lazzari, contralto, and Michel Gusikoff, violinist. In addition, the College Opera Society will perform Victor Herbert's Sweethearts. This will be given by a cast and chorus of sixty and an orchestra, all under the direction of Dean Daniel A. Hirschler. The chorus of the College of Emporia will sing Bruch's Easter cantata and Cyril Jenkin's Lux Benigna.

Mme. Sylva Wants an Island

Mme. Sylva is meeting with tremendous success on her tour in the South and in Cuba. In Havana she was given an enthusiastic welcome and after her concert a big ovation was tendered her. The concert was on the order of her New York "At Home" recital and proved more than successful. Key West showed so much interest in all Mme. Sylva's doings since her last appearance in that city in April, 1922, that the most important newspaper in the town asked her to write a letter, giving an "account" of herself since that time. The result is an engaging and witty article by Mme. Sylva, telling about her New York recital, her appearance in "The World's Greatest Production of Carmen" in the famous Hollywood Bowl, her concert tour through Canada and her engagement at the Maine Festival.

Mme. Sylva, in talking about what her aim is, impresses on her readers the fact that she does not want to tire her audiences. She wants to entertain them with music they can understand and like. And in order to attain this, Mme. Sylva gives a short explanation before each of her songs. Those explanations in themselves are little artistic gems, for with her wit and natural gifts as an actress, Mme.

Sylva makes out of something that might be dry and technical, a sparkling, colorful and thoroughly enjoyable entertainment.

Mme. Sylva ends her article by saying that Key West is the one place of the United States where she would like to live. There seems to be a little island, called Stock Island, on which Mme. Sylva has her eye, and as she says: "One good financial season, and Stock Island might be inhabited!" In the meanwhile Mme. Sylva is being kept so busy with concert engagements that the prospect of settling down on Stock Island seems very far off.

Grace Whistler's Musicale Enjoyed

Grace Whistler held the last of this season's musicales on Sunday afternoon, March 25, Senator and Mrs. Edwards being the guests of honor. Mme. Whistler had arranged a delightful program, which opened with a duet from *Stabat Mater* (Rossini), admirably rendered by Elizabeth Brasius and Mme. Whistler. Then came Miss Brasius in two songs by Spross, *Will o' the Wisp* and *The Day Is Done*, which were vehicles for a soprano voice of exceptional sweetness and clarity, which was well controlled. In the *Caro Nome* from *Rigoletto*, Verdi, Miss Brasius strengthened the favorable impression previously made in her songs. One of the younger pupils, Florence Clarke, a charming little miss, did credit to the teaching of Mme. Whistler by rendering three songs—*The Birth of Dawn* (Leoni), *Florian Song* (Godard), and *Bon Jour Ma Belle* (Behrends), with poise and naturalness. She sang with ease and did not force once, showing that she has been carefully trained and should progress and develop into quite a singer. A younger sister, Lois, who has also been instructed by Mme. Whistler (a versatile woman), was heard in the ballet music by Delibes. She also revealed talent.

Much interested centered in the appearance of Elizabeth Edwards, daughter of Senator and Mrs. Edwards, who has studied only with Mme. Whistler. Since the writer heard her, more than a year ago, she has made great strides in her singing. She has her voice under perfect control and uses taste and intelligence in the matter of interpretation. Her voice is a light and very agreeable soprano, which she uses skillfully. In the *Vissi d'Arte*, from *Tosca*, she gave evidence of dramatic feeling, while in the lighter songs she evidenced charm and grace. All for You, given by request, found favor, as did a Mexican Love Song by La Forge. Miss Edwards should go far in her singing.

Margaret Marotta, a talented young coloratura soprano, charmed with her fine singing of *Donna Vorrei Morire* (*Tosti*), the Waltz Song from *La Bohème* (*Puccini*), and *Santuzza's aria* from *Cavalleria Rusticana* (*Mascagni*), which is being used by Mme. Whistler to develop her lower register.

Mme. Whistler was prevailed upon to sing two selections—*O Mon Fils* from *The Prophet* (*Meyerbeer*), and the *Gavotte* from *Mignon* (*Thomas*), which were splendidly received. Mme. Whistler's voice is a rich and colorful contralto and she uses it artistically. It is not surprising that her friends are persuading her to devote less time to teaching next season and a little more to her own professional singing.

Conrad Forsberg, the well known pianist, was heard in several piano solos, which added to the pleasure of the afternoon.

Musicale Intime at Tomars Vocal Studios

A large and enthusiastic gathering filled the spacious studios of Rose Tomars, voice specialist, at Carnegie Hall, March 17, for an interesting musical afternoon. The program was divided into two parts; some of those singing (graduates of the Voice Clinic) showed excellent results and were enthusiastically applauded, giving great credit to the beneficial training of Mme. Tomars.

The program opened with the *Evening Star* (*Tannhäuser*), sung by Isidor Fishman, who was followed by Dorothy Shea, a girl still in her 'teens, who revealed an unusually powerful and brilliant soprano in *Arditi's Il Bacio*. Elizabeth Fisher, mezzo-soprano, sang the aria of *La Cieca* (*La Gioconda*) and *O Promise Me* (*De Koven*) with good tone and musical understanding. She was followed by Cecilia Krenge, coloratura soprano, who did some brilliant staccato work in arias from *I Puritani* and *Un Ballo in Maschera*. Joseph Dreyer, possessor of a fine lyric tenor voice, sang *Pourquoi* (*Tchaikovsky*), with much taste, and Olga Porter, lyric soprano, rendered *Robert toi j'aime* (*Robert le Diable*) and *Breil's Song of the Soul* with expression and purity of tone. Gertrude Rubenstein, dramatic soprano, gave *Gounod's Ave Maria* and *Vissi d'Arte* (*Tosca*), with rare beauty of tone and feeling, which brought an outburst of enthusiasm. This was followed by a charming rendition of an aria from *Linda di Chamounix*, and the page song from *The Huguenots*, by Reine Rose, a gifted coloratura soprano. The variegated program was interspersed with two duets, Schubert's *Serenade* and Meyer-Helmund's *Musical Dialogue* and closed with the sextet from *Lucia*. All the accompaniments were played by Mme. Tomars, who besides being a capable voice trainer and singer, is also an excellent pianist. After the musical coffee was served.

Mme. Tomars hopes to demonstrate a number of pupils now being prepared in both the voice clinic department and the regular voice training department. She also contemplates giving a recital at the end of the season, when friends and relatives of her pupils will have the opportunity of hearing the results of the season's training.

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Such a mezzo-soprano voice has not been revealed to this public in years. It gave its first audience a genuine thrill.—*W. J. Henderson in The New York Herald.*

A triumphant success. One of the sensations of the season. She has a voice of rare beauty, well trained; she sings with the spontaneity of a nightingale, the vivacity of a canary.—*Henry T. Finck in The New York Evening Post.*

Won a ringing, quick reward. She skimmed the cream of the evening's enthusiasm. She carried home with her first few notes the realization of a big, warm, splendid dramatic voice.—*G. W. Gabriel in The New York Sun.*

Created something approaching a sensation. Although she had learned her music at the eleventh hour, Miss Giannini not only sang with remarkable assurance, but disclosed a voice of unusual power and beauty.—*Max Smith in The New York American.*

She arrested the attention and interest of the entire audience. Voice is of lovely quality, warm, rich and colorful, and artistically managed. She has poise, a dramatic sense and, that great desideratum, style. She should have a bright future.—*Frank H. Warren in The New York Evening World.*



© Underwood & Underwood.

She has one of the finest voices that New York has heard this season. A voice of such power that it filled Carnegie Hall to the brim. Her hearers recalled her with an enthusiasm that has been equalled only a few times this year.—*Deems Taylor in The New York World.*

The voice is one of beautiful and peculiarly rich timbre. The singer's use of it is admirable and full of a native fire and spirit of a tune that cannot be taught.—*Richard Aldrich in The New York Times.*

Her voice one of unusual power and quality of tone. Filled the hall with a smooth, rich quality of tone.—*F. D. Perkins in The New York Tribune.*

Miss Giannini Will Record Exclusively for the Victor

FRANK LA FORCE AND THE SIGNS OF THE TIMES

(Continued from page 12)

as Margaret Matzenauer and Florence Easton have sung her songs with marked success.

"Then there is Dwight Coy, the young pianist, who made such a fine impression at many of our Aeolian Hall Noonday Musicales and at the Town Hall last season. In addition to his practicing, he is also my assistant."

"Oh, yes, I know Mr. Coy's work. He is such an earnest young man, I'm sure he'll succeed."

THE CONVERSION OF MME. CLAUSSEN.

"And there is Kathryn Kerin, who has been on tour with Mme. Clausen, and thereby hangs a tale."

"Mme. Clausen called me up one day and said she needed an accompanist."

"I know just the one who will suit you," I replied, "and I will send her over to see you."

"Her! and there was frank dismay in the voice. 'Now, Mr. LaForge, I think I would prefer a man.'

"That is quite possible," I responded, "but won't you try Miss Kerin anyway and then if you are not pleased, you don't have to keep her."

"At length I won her reluctant consent—and incidentally the battle, for after working with Miss Kerin, Mme. Clausen declared herself thoroughly satisfied and thanked me for sending Miss Kerin."

And then he showed me an enthusiastic telegram he had received from St. Louis, signed Clausen and Kerin.

Another feminine pianist of whom he is very proud is Erin Ballard, who has given ample demonstration that she was worthy of his pride. She made a coast to coast tour with Mme. Matzenauer and afterwards was associated for several seasons as accompanist and soloist with Frances Alda.

CREDIT FOR BERÚMEN.

"I give much credit to my distinguished associate, Ernesto Berúmen, whom I consider a unique teacher. All of these young ladies have studied continuously with him as well as with myself, and he deserves the warmest praise for his large share in their work."

"I've noticed with interest," I mentioned, "the work of Lawrence Tibbett, baritone, who has appeared on your programs several times of late and whose genial personality and fine vocal work never fails to score."

"Yes, isn't he good? He is an actor, also, and was among those associated with Reginald Pole in his presentation of King Lear at the Earl Carroll Theater early in March. He made fine success and was accorded high recognition from the press."

AEOLIAN HALL CONCERTS TO CONTINUE.

"Speaking of Aeolian Hall, I presume that series will soon come to a close, since the musical season is nearly over."

"On the contrary, it has proven such a success that it has been decided to continue it during the summer. They

are of inestimable value to the pupils and apparently they have made a hit with the public as well. When it is about time for one, we begin to get letters, not only from people living in this city, asking whether or not the concert will surely take place, but also from people living out in New Jersey, Long Island and further up in New York State."

A TRUE ARTIST IS GENEROUS.

"Of course, there will be studio recitals, and in addition I like to have the pupils give programs at the Music School Settlement. It is good for them and gives pleasure to others. After all, a really true artist is generous with his talents, at least in my opinion. Then, too, I feel that it is not altogether a question of being generous in so far as the concerts are concerned, for in exchange they receive invaluable experience in public appearances. It gives them confidence so that they can be natural and give of their best in public."

Certainly no La Forge-Berúmen pupil can complain of lack of opportunity to obtain stage experience.

PRACTICAL COURSE IN ACCOMPANYING.

"But to return to the summer school, I want to tell you about this course in accompanying. It is to be practical, for there will be a singer at all classes to practise with just as surely as there will be a piano to play upon. We are planning to do various song cycles in this connection, the Frauenliebe und Leben of Schumann, Schubert's Die schoene Muellerin, etc. The course is to consist of ten private lessons in accompanying with myself, ten private lessons in technic and piano with Mr. Berúmen, and ten class lessons of two hours each where I have the assistance of Mr. Kraft and several other fine soloists who have signified their willingness to cooperate with me. There will be an arrangement made for those who desire to listen to the class lessons. I believe we shall do some splendid work in this way."

ARRANGING SONGS.

"And are you going to find time to do any more arranging of songs?" I asked having read in the Oakland Tribune a short time ago in connection with a recital of Florence Easton that "En Cuba, one of the Mexican group in which Mme. Easton's shoulders could not quite be still, won a perfect volley of hand-claps," and remembering the success of this same song on various occasions.

"I hope so, for I enjoy that work very much, and of course, in connection with these Mexican and Spanish songs I have had the splendid aid of Mr. Berúmen who knows the music of his country as well as anyone living."

"It would be a pity to neglect that work, also the program building." And in passing it is worthy of comment that many well known artists have acknowledged the in-calculable aid he has given them in this field.

But before he could tell me more, we were interrupted by a breathless young lady who explained that she had been held up by the subway so that her tardiness was unavoidable. And because I had been enjoying myself, I couldn't really be anything but glad that the subway had shown itself true to type.

H. R. F.

Dusolina Giannini with Daniel Mayer

The audience which went to hear the concert of the Schola Cantorum at Carnegie Hall on the night of March 14 was given an unforgettable thrill. Owing to the indisposition of Anna Case, who had been announced as the soloist of the evening, a young Italian girl named Dusolina Giannini was substituted, with the result that she woke up the next morning to find herself truly in the limelight.

"Her name is Dusolina Giannini," said Henry T. Finck in the New York Evening Post the next day. "Like Mary Garden, who stepped from the chorus to the part of Louise, in Paris, at a few days' notice, to the joy of the audience, a young Italian girl last night achieved fame at a bound by taking the place of Anna Case at the Carnegie Hall concert of the Schola Cantorum." And the accounts of the other music critics were just as glowing.

Already Miss Giannini is in demand for concert and orchestral appearances for next season, and a tour is being arranged for her by Daniel Mayer, who will be the exclusive manager for the soprano. Miss Giannini, who has been studying voice for the past four years with Mme. Marcella Sembrich, her only teacher, had not intended making her professional debut for another year. However, when Hulda Lashanska, a day before the Schola Cantorum concert, heard that Kurt Schindler required a singer to replace Miss Case, she suggested that he go to Mme. Sembrich's studio and hear Miss Giannini. This Mr. Schindler did, and the engagement resulted. With only thirty-six hours' notice, Miss Giannini prepared the difficult Italian numbers required of the soprano soloist, which consisted of a group of five Italian folksongs for soprano and women's chorus, harmonized by Geni Sader.

The young singer won her audience with her first notes. Prolonged applause followed her second number, A Cradle Song from Istria, and the third, Song of the Vintagers of Sicily, had to be repeated. At the end of the group, the singer was recalled again and again.

Dusolina Giannini was born in Philadelphia of Italian parents. Her father, Ferrucio Giannini, was a dramatic tenor of note in his younger days, and her mother, Antonetta Briglia, herself a violinist and pianist, was the first music instructor of each of her four children in turn. Eufemia, the elder sister, is the possessor of a beautiful lyric soprano and has studied in Italy and sung abroad, while a brother, Vittorio, though still only in his 'teens, has composed a Stabat Mater, which was performed in Philadelphia with fine success.

With such an interesting musical background, and a voice of truly magnificent power and rare beauty, there is little doubt that Miss Giannini has before her the prospect of a significant musical career. As the critics conceded, "she will bear watching."

Two Festival Engagements for Whitehill

Clarence Whitehill, baritone of the Metropolitan Opera Company, will sing twice at the forthcoming May Festival in Cincinnati, taking part in The Elijah and The Children's Crusade. May 19 Mr. Whitehill is booked for an appearance at the Ann Arbor Festival in Samson and Delilah.

LONDON

"Nothing could have exceeded the beauty of his style."—Telegraph.

PARIS

"Fine artist."—Courrier Musical.

BERLIN

"Real artistic finish." — Deutscher Reichsanzeiger.

NEW YORK

"He received much applause."—Telegraph.

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BACHAUS

PLAYS WITH PHILADELPHIA ORCHESTRA

March 2 and 3

Evening Public Ledger:

BACHAUS TRIUMPHS AS SOLOIST WITH ORCHESTRA

Wonderful Performance of Beethoven Concerto and Modern Novelty

Wilhelm Bachaus was the soloist, and both in the rendition of the familiar Beethoven G major concerto and in the novelty by Pick-Mangiagalli, he proved to be one of the greatest masters of the piano now on the concert stage.

His style of playing could not have been more different in these two highly diversified works than had two different performers played them. In the Beethoven there was the repose and the dignity called for by the pre-Liszt classic style, with great delicacy of phrasing and tonal beauty. There was careful yet not too much attention to architectural design, and the whole performance was one of a great master of the piano.

In the Pick-Mangiagalli the classic style was cast aside for that of the virtuoso. The solo piano part demands about all the technical resources known to the instrument, but Mr. Bachaus has them all at instant command.

Philadelphia Record:

WILHELM BACHAUS TRULY IMPRESSIVE

His Superb Piano Playing Is Orchestra Concert Feature

The artistic climax of piano playing with the Philadelphia Orchestra this season was reached yesterday afternoon with the achievement of Wilhelm Bachaus, who aroused the audience to the greatest enthusiasm, first in his marvelous performance of the Beethoven G major concerto, and later in a stunning new symphonic poem, "Sortilegi," by a modern composer, Pick-Mangiagalli. It is now nine years since Bachaus first presented his beautiful art to a Philadelphia audience. Like all endowed musicians, he has developed in the intervening years until his playing today is in many respects unrivaled. His technical power apparently is unlimited. More astonishing than the mechanical command of the instrument is the ease with which he accomplishes the most intricate difficulties. With all his bewildering virtuosity there is continuously a feeling of freshness and originality that at times amounts to improvisation, so artistic and picturesque is all he does.

The Beethoven work was wonderfully played, the divine passages of the Andante, with the sympathetic support of Stokowski who seemed to gain fresh inspiration from the floating, ethereal chords of the piano, amounting to a dramatic episode, responded to by the awe-struck silence enfolding the audience. It was a colossal piece of work and deserved the applause which recalled Bachaus many times.

Evening Bulletin:

Mr. Bachaus is a pianist of supreme ability. He has all that makes the great artist of his instrument, and with remarkable skill and compelling sympathy did he play the Concerto No. 4 in G major of Beethoven. It was a GENUINE TRIUMPH that he achieved.

Bachaus Was Immediately Re-engaged—An Unprecedented Move by This Orchestra—And Reappeared in Philadelphia March 15



WITH CHICAGO ORCHESTRA

February 23 and 24

CHICAGO AMERICAN
By Herman Devries

Superior technical proficiency is the most salient feature of Mr. Bachaus' pianistic talent. He has a thorough command of all the mechanical display "tricks of the trade" and besides he is one of the sanest musicians before the public. Poise and dignity, the consciousness of the nobility of his profession, are the more personal embellishments added to his acquired art.

He was eminently successful with the Pick-Mangiagalli work, which is crowded with passages requiring great dexterity and iron-firm musical foundations.

CHICAGO EVENING POST

It was fun to listen to Mr. Bachaus ornament the music with the runs and arpeggios. They came out so clearly and rippled from under his fingers with such a jolly air as made them quite infectious. Difficult enough to satisfy any virtuoso looking for new worlds to conquer, yet producing a cheery effect. There is music which is hard as Dickens and yet when mastered does not sound like anything at all. Not so in the case of Pick-Mangiagalli with Mr. Bachaus and Mr. Stock to interpret him for us. Something to make the world brighter, though not breaking any thorny paths out into the great unknown.

Mr. Bachaus gave a beautiful reading of the Beethoven concerto for piano in G major. It was clear in conception, with strength in the main outlines, exquisite delicacy in the decorative figures, and all held together with firm grasp. The second movement was lovely. Mr. Stock gave him a most sympathetic accompaniment and his playing was poetic in feeling, rich in tone quality and with fine appreciation for the musical values so that there was proportion.

CHICAGO DAILY JOURNAL, FEB. 24, 1923

By Eugene Stinson

Bachaus played with refreshing and exquisitely applied skill, with the impressive restraint of a great musician. His tone is evidently the product of much fond labor and is highly polished. The player's taste is wide and very sound. He reproduces the essential quality of his original, whether that original be the inspired Beethoven or the slave-driving Pick-Mangiagalli.

CHICAGO DAILY NEWS, FEB. 24
By Maurice Rosenfeld

Active in the presentation of the entire program, however, was Wilhelm Bachaus, a German pianist, who is already well and favorably known to Chicagoans, and his share in the music-making of the afternoon was by no means negligible, for he was soloist in the fourth concerto, for pianoforte, by Beethoven, and also took a principal part in the performance of the symphonic poem for pianoforte and orchestra "Sortilegi" by Riccardo Pick-Mangiagalli.

The Beethoven piano concerto afforded Mr. Bachaus the first opportunity of the day to show that he is a musician of prodigious powers. His understanding of this concerto, which is more a tour de force in a technical than a musical sense, was thorough, and he played the work with unusual clarity and brilliance.

The Symphonic poem by Pick-Mangiagalli, in which Mr. Bachaus again took a leading part as piano soloist, is a very fine composition. Its title, "Sortilegi" (witchcraft), is based on an Oriental tale in which a wizard conjures up sprites, gnomes, fairies, elves, witches, will-o'-the-wisps and other super-world creatures, and also changes the scenes at will. This naturally required music which had the same sort of fantastic quality, and the dancing and swirling of these various elves and woodland denizens, and the magic changes of scene were graphically depicted in the music. The piano part is a series of rapid scale and chord passages, which occasionally have elusively harmonized chords interspersed with them, and the entire scherzo-like composition just seethes and boils with excitement and exhilaration. Mr. Bachaus played the solo with great brilliance and mechanical mastery, and the orchestra added color and body to the score. It was one of the best and most interesting novelties of the season.

CHICAGO TRIBUNE, FEB. 24, 1923

By Edward Moore

Riccardo Pick-Mangiagalli has been on orchestral programs before, but his work, "Sortilegi," is new here. Signifying witchcraft, it resolved itself into a fantastic dance of enormous energy, also being founded upon a good tune. In this work Wilhelm Bachaus furnished the piano part, having previously played the Beethoven G major concerto. With everything in his pianistic favor, the performance went with inspiring impulse. The concerto was ideally played.

WITH NEW YORK PHILHARMONIC

March 22 and 23

AMERICAN

In the evening at Carnegie Hall, Wilhelm Bachaus played the solo piano part in Mozart's familiar A major concerto and also in Pick-Mangiagalli's new symphonic poem "Sortilegi." He was supported by the Philharmonic Orchestra. Mr. Bachaus' technique was brilliant as usual, his style and taste revealing his unwavering devotion to lofty ideals in interpretation.

TRIBUNE
By F. D. Perkins

Mr. Bachaus, whose part is treated as another orchestral instrument, had smoothness and vigor for the perpetual motion, but had a more grateful task in the Mozart concert—a brilliant performance.

TIMES
By Richard Aldrich

Of Mozart was played the piano concerto in A, Mr. Wilhelm Bachaus being the soloist. Here, too, there was Mozartean spirit. Mr. Bachaus played with

JOURNAL

Mr. Bachaus quite outdid himself. His playing of the piano part, which is almost continuously prestissimo, was a remarkable feat. Mozart's later A major concerto with Mr. Bachaus playing the solo part with a certain superlative neatness.

EVENING WORLD

Following was Mozart's piano concerto in A major, with Wilhelm Bachaus as soloist. This latter composition was written in March, 1786, yet it seems very much alive. At any rate, Mr. Bachaus made its three sparkling movements stand out as a challenge to beauty and inspiration. The audience inhaled its charm and essence with keen relish.

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**CINCINNATI SYMPHONY OFFERS
ERNA RUBINSTEIN AS SOLOIST**

Jeritza Wins Her Way—Series of Popular Concerts Concludes—Members of Cincinnati Conservatory Faculty Play Modern Chamber Music—Notes

Cincinnati, Ohio, March 29.—Another musical treat was enjoyed by those who attended the twelfth pair of concerts given by the Cincinnati Symphony Orchestra, at Emery Auditorium, on March 23 and 24. The notable work being done by Fritz Reiner, director, has been greeted with most gratifying demonstrations in recent weeks. The program contained the Brandenburg concerto in G major, for strings, by John Sebastian Bach; Mozart's symphony in E flat, and a Beethoven concerto for violin, the latter being played by Erna Rubinsteiin. She was given excellent support by the fine orchestra accompaniment and well deserves the compliments that have been showered upon her in the past. The other numbers were much enjoyed and were decidedly in contrast to the previous week's concerts, when Wagner held the fort.

JERITZA ENTHUSIASTICALLY ACCLAIMED.

There was a large and appreciative audience present to greet Maria Jeritza when she made her initial appearance here in concert at Music Hall, on March 23. Her program was varied. Some of the numbers were: Dein Blaue Auge, by Brahms; Seitdem Mein Aug in Deines Schau, by Strauss; Schumann's Widmung; Song of the Lute, Kornold; Beau Soir, Debussy, and two arias, Divinites du Styx, from Gluck's Alceste and Suicido, from Ponchielli's La Gioconda. William Wolke, violinist, shared the honors and was particularly arresting in the D major concerto by Paganini.

POPULAR ORCHESTRA SERIES CLOSES.

The tenth and final concert of the popular series by the Cincinnati Symphony Orchestra was much enjoyed at Music Hall, March 25. The program was made up of such selections as the overture from the Secret of Suzanne, by Wolf-Ferrari; the Nutcracker Suite, by Tchaikovsky; the ballet suite, Sylvia, by Delibes, and the Strauss Blue Danube. The soloist was Eulah Connor, contralto, who sang Oh, Love, Thy Help, from Samson and Delilah, Saint-Saëns, and O Don Fatale, from Don Carlos, Verdi. She has a pleasing voice and sings with ease. She is a graduate of the College of Music and a former pupil of Giacinto Gorno. As for the work of the orchestra, it can be said that there was nothing to mar the excellence of the concert. The closing season of popular concerts has been most gratifying and the increasingly large audiences have signified the esteem in which the director and orchestra are held. The higher character of the numbers played is also noteworthy.

MODERN CHAMBER MUSIC HEARD.

An ensemble program was played by Jean Verd, pianist, and Karl Kirksmith, cellist, at the Cincinnati Conservatory of Music on March 27. This was one of a series given by members of the faculty. The program included a sonata, op. 52, for cello and piano, by Leo Ornstein, and a sonata, op. 40, for violin and piano, by L. Boellmann. It gave both participants an opportunity to display again their musical ability and gave a delightful occasion to those who were present.

NOTES.

The Cincinnati Symphony Orchestra, under the direction of Fritz Reiner, gave the final concert of the series at Dayton, Ohio, on March 26, at the Victory Theater. Karl Kirksmith, cellist, was the soloist.

Edgar Stillman Kelley, head of the department of theory at the Cincinnati Conservatory of Music, will soon leave for Europe. While there he will conduct his New England Symphony.

A program of sacred music was given by Mrs. Adam Pope, soprano, on March 27 before the Blue Ridge Music Club of Springfield, Ohio. Bessie Craig was the accompanist.

There was a meeting of the Melitone Musical Club on March 21, at the home of Mrs. George Cott, Hyde Park. A program of oratorio music was given by members of the club.

A musical program was given at the Cincinnati Woman's

Club on March 24, for the Playground Fete. It was both varied and interesting.

A number of pupils of Amalie Staaf, of the Cincinnati Conservatory of Music, were heard in a recital which was very enjoyable.

A delightful program was rendered at the Cincinnati Conservatory of Music by the following quartet: Margaret Sterling Powell, soprano; Lucy B. DeYoung, alto; Clifford Cunard, tenor, and Howard Fuldner, basso. The concert was under the direction of Karol Liszniakski.

The dedication of the new organ at the Fenwick Club was celebrated on March 19, at which time a program was rendered under the direction of J. Alfred Schehl, director of music of the club. The organ was designed by Mr. Schehl. He played the Gothic Suite, by Boellmann; In Paradiso and Toccata, by Dubois, and other numbers. The soloists were Robert J. Thuman, Herman Dittman and Raymond Holthaus. The Fenwick Club Orchestra was also heard later in the week.

The music department of the Covington Art Club rendered a program, March 27, which was appropriate to the season, including a number of selections for Passion Week.

Pupils of Ann Meale, Estelle B. Whitney and Lino Mattioli, of the College of Music, were heard in a recital on March 24 in the Odeon.

Matinee Musical Club members were the guests of Mrs. Rutherford Cox and Amanda M. Paxson. An interesting program was rendered by some of the members.

Minnie Leah Nobles, contralto, a pupil of Dan Beddoe of the Cincinnati Conservatory of Music, was heard in a recital on March 22, at the Conservatory Hall. The program was made up of an attractive list of classics. Mrs. Thomie Prewett Williams was the accompanist.

A number of students were heard in a recital at Conservatory Hall, at the Cincinnati Conservatory of Music, on March 24. Alma Betcher and Messrs. Kelly, Verd, Blackman, Kirksmith and Thalberg were their teachers.

The choir of the First English Lutheran Church sang The Seven Last Words, March 25.

A sacred cantata by Protheroe was sung by the choir of the First Reformed Church, March 24, under the direction of Clara Saile Reinhardt, organist.

The Norwood Baptist Church sang the cantata, Olivet to Calvary, on March 24. The soloists were John W. Dodd, bass, and Howard Haffner, tenor. Mrs. Fred M. Hegner was organist and Edna R. Kirgan, director.

A musical program was given on March 26, at Columbian Hall, for the Archbishop Moeller Circle, Daughters of Isabella, under the direction of Anna M. Lucas. A quartet, composed of the following, was heard: Helene M. Kassing, Helen L. Nugent, Herbert Schatz and Richard Pavay. The cantata, The Morning of the Year, was rendered. Grace Raines was the accompanist.

Stainer's Crucifixion was rendered by the choirs of the following churches: Price Hill Methodist, Walter J. Berg, director; Christ Church, Lillian Tyler Plogstedt, organist; St. Paul's Methodist, Ben C. De Camp, director; St. Paul's Cathedral, Charles Gray, organist, and Madison Avenue Presbyterian (Covington, Ky.), Henry C. Lerch, director.

Carl Herring, pianist, appeared at the Cincinnati Conservatory of Music, March 19. His artistry was demonstrated by his performance of Schubert's Fantasy, op. 15, the variations and fugue on a theme by Handel, op. 24, by Brahms, and the Blue Danube paraphrase.

The Monday Musicale held its March meeting at the home of Edna Schoenfeld. The topic of the day was The Drama and Opera. An operatic program was rendered by some of the members. The program was repeated on March 19 at the Bodmann Home for the Aged.

A concert was given by the St. Peter's Protestant Church on March 18. Those taking part were Ilse Huebner, O. Reiniger, Maya Heermann, Carl Wunderlie, H. Sperry and Mrs. M. Rech-Schmidt. The program was made up of high class numbers.

Oliver Plunkett, tenor, a pupil of Giacinto Gorno of the College of Music, was the soloist at the dedication of the new gymnasium of the Fenwick Club, March 17.

On the occasion of the meeting of the members of Alpha Chapter of Mu Phi Epsilon, J. H. Thuman, manager of the College of Music, gave a talk. A delightful program was rendered.

Helen Hedden, pupil of Thomas James Kelly of the Cincinnati Conservatory of Music, has been appointed head of

the music department at the University School of Music, Athens, Ohio. In company with Mr. and Mrs. John N. Hizey, violinist and pianist, she gave a Founders' Day recital before the students and faculty of the university.

Pupils of M. Louisa Spaulding appeared in one-act plays at the Cincinnati Conservatory of Music on March 20.

W. W.

Closing Plays and Graduation at American Academy

The seventh and last performance of the thirty-ninth year of the American Academy of Dramatic Arts, Franklin H. Sargent president, at the Lyceum Theater, March 19, opened with The Conflict (McCauley), in which Sterling Holloway did very good work. Olga and Mona Brent, as well as Anita Damrosch, were the others in the cast of this somewhat tiresome play. A very pretty setting and excellent playing was that of A Successful Calamity, two-act comedy by Clare Kummer, in which honors were won somewhat in the following order: Bryan Lycan, Kay Johnson, Roy Carpenter, Gladys Clarke, Rosalie Herrup, Allen Moore, West Phillips and Barnard Casady. Completing the cast there appeared Suzanne Powers, Edward F. Snow, Charles Callahan and Ellsworth Jones.

Thirty graduates sat on the stage of this theater, March 19, divided into two separate groups, each near the wings,



LOUISE CLOPPER HALE,

graduate of the American Academy of Dramatic Arts, Franklin H. Sargent, president. She was principal speaker at the thirty-ninth annual graduating exercises, Lyceum Theater, March 19, and is appearing as Ase, The Mother, in Peer Gynt.

with President Sargent and guests of honor next to him, facing the audience. These guests were Louise Clopper Hale, Augustus Thomas, Jacinto Benavente and Dr. James C. Egbert. The theater was filled with a highly interested audience, many of whom were former students and graduates, the front seats in the orchestra being reserved for pupils. As usual, Mr. Sargent presided with the grace and dignity one always notes. He talked to the graduates interestingly, naming forty graduates who are playing important parts in metropolitan productions. He paid special tribute to staunch friends of the American Academy such as Daniel Frohman, David Belasco, Benjamin F. Roeder, John Drew and Augustus Thomas. Mrs. Hale was the first speaker, and she said it was nice to grow old, and have such honors; also she would feel more at home could she talk as if in a family conference, seated. Quite comfortable and expressive in this position, she gave a talk which was most interesting, instructive and spontaneously witty. She gave much excellent advice to the young actors, alluded to stage fright, and particularly to her own bad memory for lines. She confessed to consulting a mental science practitioner, paying him \$2.00, and being advised to "Open your mouth and let the words come out." Dr. Egbert of Columbia University talked about the coming co-operation between universities and dramatic schools, and particularly as this applied to Columbia University and the American Academy. Augustus Thomas, "Boss of the American stage" apologized for coming in his "overalls," (it was not necessary, for he is a fine manly figure) and told of just leaving a rehearsal of As You Like It, in which the Orlando (the National Theater Company) was a graduate of the American Academy six years ago. He spoke of the necessity of good diction, and of course good education; mentioned the plans in part of the National Theater, and its revival of Shakespearean plays; urged the retention of emotional expression, and said that the fulfillment of dreams comes through the theater. In closing, he said the stage director would welcome any number of these young graduates as the ladies and gentlemen for the Shakespearean productions both here and in Washington. Jacinto Benavente, whose speech in Spanish was translated into English by James G. Underhill, received hearty applause.

Following these enjoyable addresses diplomas were presented by President Sargent to the following graduates: Gladys Clarke, George Meeker, Barbara Wilson, Barnard Casady, Edward F. Snow, Catherine Johnson, Roy Carpenter, Elizabeth Pierre, Irene Freeman, Barbara Butler Bruce, West Phillips, Allan H. Moore, Dorothy Dudgeon, June Cochrane, Richard Bartell, Charles Callahan, Mildred Beckman, Enos Jones, June Webster, Brian Lycan, Annette Pitt, Monroe Housely, Anita Damrosch, Suzanne Powers, Dolores Graves, Mona Goodman, Sterling Holloway, Ellsworth Jones, Rosalie Herrup and Evelyn Hiscock.

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I Love A Little Cottage



I Love A Little Cottage

Words by
ROSCOE GILMORE STOTT

Music by
GEOFFREY O'HARA

Slowly, expressively

love a lit - tie church-house on a friend-ly lit - tie hill, I
love a lit - tie school-house with a flow-ring win - dow sill; I

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THE beauty of its melody and words unfolds a combination of individuality that is carrying "I LOVE A LITTLE COTTAGE" to the very pinnacle of success. Artists and teachers alike have found "I LOVE A LITTLE COTTAGE" an unusually appealing song and it is already numbered among the most popular of this season's semi-classic songs.

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NEW YORK THURSDAY, APRIL 5, 1923 No. 2243

Some critics do not seem to understand the difference between evolution and revolution.

Another reason why Schubert did not complete his Unfinished symphony is because it sounds excellent as it is.

That still, silent man is the one who never advised Dr. Noble how to spend the money of the Juilliard Foundation. The still silent man is deaf and dumb.

One almost loses patience waiting for the passing out of Tschaikowsky's music which the prescient critics have been announcing as imminent for the past twenty years or so.

The music of Europe being general property so far as its enjoyment is concerned, there does not seem to be anything else this country could gain by joining the League of Nations.

Beethoven's Fidelio was revived last week but not the young man who purchased a ticket in the belief that all grand operas are like Pagliacci, the only lyric stage he ever had heard.

There is a tribe in the Caucasus who think that people on the other side of the world walk upside down. One of the tribe must have seen the impresario of a small opera company on pay day.

Science is being stretched to its uttermost limits as it is, without being asked—by a facetious morning paper—to discover some way of inducing nightingale glands so as to restore a prima donna's fading voice.

There is a scarcity of baritones at the Metropolitan just now which has already caused one change in the repertory, another being avoided only through the readiness of that sterling artist, Giuseppe De Luca, to step into the breach and sing Gerard in Chenier last Saturday, though the role had been out of his repertory for twenty-two years. Three of the Metropolitan baritones have passed away during the last year—Laurenti, Rosza and Leonhardt; two others have been affected with throat trouble, so as not to be able to sing all the season; and now Ruffo has finished his season and Danise is laid up, so that out of fifteen baritones, Mr. Gatti only had four first part singers available at the beginning of this week. And, as it happened, the repertory was of such a nature that two of these did not fit into it.

The summer crop of rumors has begun to sprout unusually early this year. Among them is one to the effect that the Metropolitan Opera contemplates an extension of its regular season next winter by one or two weeks.

When the Hippodrome is torn down—and it will be torn down before next season—where are the big fellows who always sing there going for their Sunday concerts? Some of them to the Manhattan Opera House, we know; but there seems to be no available hall with much more than half the seating capacity of the Hippodrome, so it seems either like higher priced tickets or lower receipts.

If it is true that the post of conductor of the City Symphony Orchestra is vacant—as a well authenticated rumor states—it seems foolish to duplicate things by organizing a new orchestra for Josef Stransky. Why not make Mr. Stransky conductor of the City Symphony, weeding the poor and discontented players out of the organization, filling up their places with some of the good men who are destined for the State Orchestra, and make one organization out of it under a director whose value has long been proved here?

The Metropolitan is always very secretive about new artists and doubtless there will be no announcement until just before Mr. Gatti-Casazza sails for Europe sometime in May. But we shall be surprised if at least two members of the German company which finished its season here last week are not on the Metropolitan roster for next season, Marcella Roessler, soprano, and Frederick Schorr, baritone. Alexander Kipnis, the bass, has already been engaged for the Chicago Civic Opera. One hears, too, that Maria Ivogün will be a regular member of the German company here next season and it would not be surprising if Claire Dux were also on the list.

On March 23, Mrs. Freer, opera organizer, earnest and energetic American booster (if only we had a few more such!) spoke to the world and his wife in a dozen States by means of the radio. She made an address. In it she attacked everything foreign in America, everything that refuses to be Americanized. She objects to foreign-language newspapers, to artistic snobism that wants things foreign because they are foreign, opera in other languages than English, exclusion of operas by Americans whether they are good or not, and so on. She is perfectly right. That operas by Americans, including such first rate writers as Chadwick and Cadman, should be relegated to the realm of chamber music opera while foreign operas no better are given all the facilities of our greatest opera houses is an outrage, and Mrs. Freer is perfectly right to tell the world that it is.

Europe is more fortunate than we in one way. It has the occasional privilege of hearing John McCormack sing in opera as well as in concert. We well remember the pleasure it gave us to learn 'way back in 1914 in Paris that Mr. McCormack, whom we had always thought of as a singer of songs and ballads, was a magnificent singer of Rossini, and that he was second to none as a Mozart interpreter. Visitors to Monte Carlo have just heard him at the opera there in several roles, and in June he will sing in the Mozart Festival at Baden-Baden. In the meanwhile he will undertake the most extensive concert tour he has ever made in Europe, having been engaged for two appearances in Berlin with the Berlin Philharmonic Orchestra, Bruno Walter conducting; also for recitals in that city and in Prague, Paris, Copenhagen, Christiania, Stockholm and Leipsic. He will be back for his next American tour in October, his first concert being scheduled for Boston on the 7th of that month.

The German Opera Company, which has been playing at the Manhattan and the Lexington Theater for the last seven weeks, closed its season here last Saturday evening. It has given fifty-six performances of fourteen different operas. Forty of these were Wagner's operas, divided among his entire repertory, except Rienzi (promised for next season) and Parsifal. The balance of the repertory was made up of Marta, Fidelio, Haensel und Gretel, Der Freischütz and the Merry Wives of Windsor. The company is playing this week in Boston, and after finishing there will visit Pittsburgh, Cleveland and Detroit. The outcome of the performances has been highly satisfactory. The company was handicapped with considerable accumulated debts when it arrived here and it would have gone on the financial rocks if some public spirited Americans had not come to its rescue; but with its working capital assured, the actual receipts have probably been equal to, if not a little in excess of the expenditures. It has demonstrated that a good all round company can sustain it-

PEOPLE'S SONGS

Kenneth S. Clark, secretary of the newly organized Committee on People's Songs, reports "activity." This movement, it will be remembered, was inaugurated at last summer's Recreation Congress at Atlantic City. Peter W. Dykema was appointed chairman of the new committee, and characterizes the objects of the organization as an effort "to discover, inspire and foster worthy songs which shall express the life and ideals of the American people. The committee has no conception that it can say to the writers of songs, 'Come, sit down and write an abiding American folk song of patriotism, sentiment, humor or what not.' It does, however, maintain that while no man can tell when he will produce something that has permanent value, he is more likely to do something worth while if he has a large purpose in mind and if he is assured that, when it is produced, a body of sympathetic and influential men and women will strive to give it adequate recognition."

This is a clear statement, and serves to correct the sensational reports made by a news-avid press at the time of the Recreation Congress when this movement was first proposed. According to the press, the committee was going to "kill" jazz, and such a proposal naturally aroused opposition, as there are many musicians who believe that jazz will ultimately lead to something like a national idiom. Nothing, however, was further from the committee's intentions than to war on jazz by any active means except that of fair competition by placing in the hands of the public music of another sort.

The committee is a large one, numbering some forty or more members—musicians, poets, dramatists, sociologists and community song-leaders. The first action has been to address a request to community song-leaders in all parts of the country to make up lists of what they consider the best American songs used in community singing. The songs have been listed in the order of the number of votes that each one received, with the following result: America the Beautiful, Old Folks at Home, My Old Kentucky Home, Battle Hymn of the Republic, America, Old Black Joe, Carry Me Back to Old Virginny, Star Spangled Banner, Sweet Adeline, There's a Long Long Trail, Dixie, Till We Meet Again, Levee Song, Home Sweet Home, Lil Liza Jane, Let the Rest of the World Go By, A Perfect Day, Sweet Genevieve, When You and I Were Young, Columbia the Gem of the Ocean, Good Night Ladies, Juanita, Old Macdonald Had a Farm, Stein Song, My Bonnie, For He's a Jolly Good Fellow, Howdy, Mother Machree, Silver Threads Among the Gold, Smiles.

An interesting list, as anyone will acknowledge, and the question immediately suggests itself to us: "How many of these songs are known to the ordinary musically inclined young person who has never come under the influence of community singing?" We tried it around among a few of our acquaintances, with the result that it was discovered that most of the list was perfectly familiar, but there was some doubt about America the Beautiful, Till We Meet Again, the Levee Song, Lil Liza Jane (some people had never even heard of that one), Old Macdonald Had a Farm, Howdy. When the tune was demanded there was a good deal of hesitation about nearly all of them, that is, some people knew one, some another, but not a single one of those questioned knew the whole list.

Nothing could better illustrate the importance of the work that this Committee on People's Songs proposes to do. If it did nothing else than to get these songs into the homes so that every one on the entire list was as familiar as Home Sweet Home it would be well repaid for the effort. If, in addition to this, it can get some new songs of the best sort and put them in the homes it will be doubly repaid and the nation doubly fortunate.

How many people in the whole United States know the words of all of the above list of songs? That, after all, is one of the most important questions, for knowledge of the words is the first element of hearty, pleasurable singing.

self here. Next season, somewhat strengthened, it is due here for an even longer season and a tour of the country. It will be heartily welcomed. The standard of its performances has been, on the whole, decidedly high.

TO YALE MEN ONLY

Investigation shows that the \$1,000 prize offer for a Yale song is open only to Yale men, graduates or undergraduates. This is the proper sort of exclusion. We wish some of the donors of prizes for "American" (?) music and American artists and the like would adopt the same attitude. Perhaps some people who did not go to Yale may feel they are being left out in the cold, but that is Yale's business, and Yale very well knows that a song written by a Yale man will be received with much more sympathy than a song written by an outsider. The same is true of American music. A whole lot more people would welcome American music if they felt that it was really written by a real American. Blood is thicker than water.

The Yale competition is the result of a warm controversy as set forth in the editorial printed below from the Yale Alumni Weekly of March 16. But the success of the song depends upon much more than "goodness." The music may be the best in the world but not acceptable because it lacks old association. Who, for instance, believes that it would be possible to replace the music of Home, Sweet Home or Nearer My God to Thee? How much success was there in the effort to replace the two familiar German Wedding Marches of Teutonic origin during the war? And, after all, who is going to prevent America from being an Anglo-Saxon land? It is just as easy to say that we should not sing the songs of the South because of the "late unpleasantness."

France, it may be remarked in passing, made every effort to establish an effective boycott against German music during the war. The only result was to keep people away from the concert halls and to make German music all the more popular when it again made its reappearance. And then, again, why condemn a good tune because it has been associated with certain words?

Arguments galore are possible on both sides, but commonsense is rather in favor of removing music entirely from the realm of politics. It has been proved over and over again that a tune may have entirely different associations according to how it has been introduced and used. Drinking songs have been used as patriotic songs, and hymn tunes for love themes, and always will be in spite of all that can be done to the contrary. The result of the Yale competition will be awaited with interest.

Here is the editorial:

The offer of a prize for a new Yale song, announcement of which is now made, ought to be a real advance toward providing a common meeting ground for the two groups of irreconcilables who are now waging war in our columns on the subject of Bright College Years. Those who want the latter retained, words and music, feel that, in spite of wartime associations, it is our best college song, and that the Yale associations of half a century outweigh any other consideration: these men, surely, can have no objection to an attempt to find a better song. The other group believes that the Teutonic origin of the tune demands it irretrievably: they can now turn their energies to the composing of an anthem which everyone will sing. Thus will be occasioned, we hope, a cessation of hostilities, and a truce, or at least an armistice, in what is fast assuming the aspect of a recurrence of the controversy which was carried on in the years immediately following the war, with the total net result that Bright College Years is still being sung.

Dr. Einstein teaches us that all is relative, and the fact that Bright College Years is the best Yale song we now have does not mean that a better one cannot be written. That is why the prize is offered. It is to be hoped that Yale musical talent will be stimulated to improve upon what we have; such is the usual path of progress. On the other hand, a fact which must be taken into fullest consideration is that tradition cannot be legislated into or out of existence. That was proved in this very instance when the undergraduates voted, in 1919, to abolish Bright College Years: it was sung in 1920 with calm disregard for the action of the preceding year. It must be obvious that the awarding of a prize will not insure that a new song will be sung. All that this can accomplish will be to stamp it with the approval of the donors of the prize, through their committee. The harder test remains: to win the approval of, and endear itself to, the entire graduate and undergraduate bodies. This, and only this, will decide whether a new song is to become the Yale song. It becomes, quite simply, a question of merit. And in that race, Bright College Years has a long head-start.

For ourselves, there is little to be said at the moment. We stated as our opinion, on several occasions, three years and more ago, when the agitation first commenced, that we saw no reason to scrap our Alma Mater song because of the Teutonic origin of its music. The intervening time has not served to lessen that opinion. We appreciate the generous step which has been taken toward finding a song on which all may unite in approval. With that in mind for the future, we hope that all Yale men, for the present, will be able to sing Bright College Years in good spirit whenever the opportunity arises.

The conditions follow:

ANONYMOUS PRIZE OF \$1,000 FOR NEW SONG

I. The purpose of this prize offer is to secure a song which shall be of Yale origin (preferably in both words and music), and of sufficient inherent musical merit and sentimental appeal to promise its being commonly used as the representative Yale song for various Yale occasions. In the estimation of the donors of this prize, the tune of the prize song should, so far as possible, be such as not

to invite objections from graduates or undergraduates, and especially a tune well adapted to mass singing.

II. The prize shall be open for competition annually until an award has been made, the closing date for the receipt of manuscripts being the first day of May. The announcement of the award when made shall be a feature of the Alumni Meeting on Tuesday morning of Commencement Week. (For the first year, the competition shall close on May 15, 1923.) In the event of no award being made, the new competition shall begin immediately after Commencement and shall continue until the first day of May following.

III. The competition shall be held under the general auspices of the Yale Alumni Advisory Board. A committee appointed by the chairman of this board shall supervise the competition and serve as a Board of Judges of Award.

IV. Competition for the prize is open to all and no limit is set on the number of songs which a competitor may submit. Collaboration or combination of any sort on the part of competitors will be permitted and an award may be made for new words and music or for a new musical setting for a song already available.

V. All manuscripts are to be submitted anonymously, the name and address of the competitor in a sealed envelope to accompany the manuscript and a *nom de plume* to be used for manuscript and for the accompanying envelope.

VI. Manuscripts should be submitted to the secretary of the Alumni Advisory Board, Yale Station, New Haven, Conn. From time to time a list of song titles submitted in the competition will be published in The Yale Alumni Weekly, but because of the requirement that no marks of personal identification are to accompany the manuscript, no direct acknowledgment will be made to the competitors.

VII. Unless in the judgment of the Committee changes in the conditions of award are desirable, in which case the donors of the prize and the officers of the Alumni Advisory Board shall be consulted, there will be no change in or additions to the above conditions. The committee, the personnel of which may be changed by the chairman of the Alumni Advisory Board with the approval of the donors of the prize, shall consist of the following, the president of the Glee Club becoming a member upon assuming the presidency of the Glee Club: Noah H. Swayne, '93, chairman; Prof. William Lyon Phelps, '87; Dean David Stanley Smith, '00; Minott A. Osborn, '07; Marshall Bartholomew, '07 S.; Carl A. Lohmann, '10, and the president of the University Glee Club.

HOME, SWEET HOME

The hundredth birthday of Home, Sweet Home, on May 8, offers to music groups a chance for a program of particular interest and appeal. It would hardly be possible to build an entire evening's program around this one song, beloved and historic as it is, but Community Service, which is fostering the celebration, suggests that the climax of a special musical program be devoted to it. A bulletin giving complete directions for such a program is being issued by Community Service, 315 Fourth avenue, New York City, at 5 cents.

The movement for the celebration of the Home, Sweet Home centennial started in London. This is because the melody was written by Sir Henry Rowland Bishop. But we can claim fifty per cent. of the song's authorship, for the air was composed to fit the words in which John Howard Payne, an American and a wanderer, expressed his longing for his boyhood home. Home, Sweet Home furnished the motif for Clari, or the Maid of Milan, written as a play by Payne, set to music by Bishop and produced in London, May 8, 1823, by the famous actor, Charles Kemble.

Home, Sweet Home was a favorite with prima donnas of the last century. Jenny Lind and Adelina Patti sang it many times. Today its lovely simplicity and sincere emotional appeal are recognized by such singers as Anna Case, Alma Gluck and Galli-Curci, who have recorded it for the phonograph. The original autographed score of the song was recently purchased at the Anderson Galleries, New York City, for \$1,590 by Hiram W. Sibley, of Rochester, and added to the Sibley Musical Library at the University of Rochester. This library already possesses the first edition of the printed score of Clari, or the Maid of Milan.

AMATEUR CRITICISM

Amateur music criticism must always be taken with a grain of salt. It is valuable only as an indication of the musical culture and development of the critic. Human nature is so constituted, however, that the word of an eminent man who knows very little about music or other arts is taken at a higher value by the general public than the criticism of a good musician who happens to be little known. A great music critic who is worth about thirty cents stands no chance at all against a coal merchant worth thirty million dollars. The fact that the music critic is worth only thirty cents shows that he has neglected business for the sake of his art. And the fortune of the coal merchant indicates his strict attention to business to the neglect of art and culture. Nevertheless the newspapers generally will print everything the millionaire has to say about music and the old masters of painting, no matter how crude and amateurish his art criticism is. To be consistently foolish, the newspapers should print the expert financial opinions of music critics.

If Abraham Lincoln and John Bunyan, both emi-

nent and great in their respective ways, happened to say something about music or astronomy or whooping cough, thousands of admirers of Lincoln and Bunyan would value their opinions more than the music criticism of Schumann, the lectures of Proctor, the advice of the family doctor. Yet the weight of a great man presses on only a few subjects. On most subjects most men have no weight at all.

The reader will remember the song in Gilbert and Sullivan's Patience, about the magnet which was so astonished to find that its power of attracting steel objects to itself was useless for attracting silver trinkets.

In music criticism likewise the power of the great steel magnate is impotent.

SCHOOL ROOM WISDOM

Reinhardt's Music Shop in Memphis offered a prize some time ago for the best school essay on the subject of Why We Should Have a Band In Our School. It has been won by Jo Lynn Taylor, of the Madison Heights School. The prize consists of a hundred dollar band instrument for Miss Taylor and free services of a band leader for her school during the period of three months. The winning essay follows:

It may be that we have been so busy devising artificial motives to fit a dry, inflexible course that we overlooked the fact that a course could be devised to fit the natural motives. Suppose we form such organizations as mandolin clubs, guitar clubs, bands and orchestras. Then we could select the pupils best fitted for each of these instruments, regardless of age or grade. The meetings could be held during the period destined for music.

The band in a short time will be able to play simple marches, thereby giving music for military parades. This band training would give the pupils something to fall back on in later life, if they are not successful in other ways. No sooner does a child learn to master the simpler airs, so-called popular music, than he yearns to explore the treasure of standard composers. A band would also be an aid to school enthusiasm. Enthusiasm is a phase of personality. It has been said that America is not a musical nation and that we get our music from foreign lands. Why not cultivate it right here in our own country by the aid of bands and orchestras in our schools?

We will soon realize that music is an essential adjunct to education. A band would inspire the pupils now in school with deeper appreciation for music. The school that is lacking in school spirit, that studies because study is necessary, lacks the inspiration of musical activities. The reason a band should be in the school is that we have there all the children of almost all people, thereby reaching every home. Music is one subject that extends beyond the walls of the school room.

Children in school are at their most impressionable age. Their ideals are being formed and their standards set. And under proper direction a band would thrive and the music may become a vital force in every life. Music trains the ears, eyes and each function of the body. If this be not true, why then do we have to be quick and accurate in music reading?

In music the pupil thinks in rhythm and the mind must be alert. Music would develop team work among the students. Music has no equal in bringing about this common group feeling. Every child has a desire for self-expression and music furnishes him the best field through which he may express the stirring of his inward nature. The thrill of hearing music is not to be compared with the thrill of being a party to the production of that music.

One of the greatest arguments in favor of music in the schools is that it stimulates the pupil, chases care away and brings about a finer attitude toward the work of the day.

RADIO

We are a radio fan, of an exceedingly mild variety, however, as will be seen when we confess that our ambitions have never gone beyond a crystal set, which is plenty good enough to enable us to listen to more music than we want to hear—about seven-eighths of it, in fact, music of a quality and variety that we have no desire to listen to. What was our astonishment the other morning—fooling, for a moment, with the adjustment of a new-fangled synthetic crystal—to catch a full sized jazz band playing its hardest at 9:15 a.m. In the first place can you imagine a jazz band getting out of bed in time to perform at that hour of the day; and in the second, why, why, why? It can't be that anybody dances at that time nor that anyone wants table music with his breakfast. The problem of that lost band still puzzles us, especially as we missed the announcer's story of the station which was so foolish as to broadcast jazz at that hour.

A despatch from Paris last week said that "an American with a disjointed sense of humor" and a large private broadcasting apparatus, was being sought in that city by the police for interfering with the disseminations of the Eiffel Tower. He had the kindness, it appears, not to break in on official messages, but when Eiffel started to send out a bit of Lully or Rameau, a voice from the air, with an American twang, remarked in English: "Classical music is no good. Let me give you some real music," whereat a piano playing jazz was audible, jumbling up the French classicists so that neither the one nor the other could be heard.

"A mad world, my masters!"

VARIATIONETTES

By the Editor-in-Chief

Another sign of spring is that music teachers are beginning to let pupils' mistakes go by unreprimanded.

From the Morning Telegraph: "We hope our office boy will learn a new tune to whistle during Music Week." Our office boy is not a whistler but a wit. The other day he laid on our desk an envelope inscribed "Cement Information Service," and remarked: "That information ought to stick."

We had unaccustomed operatic pleasures last week by dropping in for one act of Bori's *Traviata* at the Metropolitan and a couple of acts of *Claire Dux* in Martha at the Lexington. Mme. Bori, whom we had not heard for many months, surprised us with her artistic growth. She now strives for larger dramatic expression and achieves it. Her voice sounds bigger and she uses it less timidly than formerly. She put many novel touches into her singing and acting interpretation of *Violetta*. But one thing we would like to ask Mme. Bori. Did ladies in the crinoline and hoopskirt period cross their legs when they sat down in drawing rooms? Which reminds us that in the entr'acte at the Lexington a party of visitors went behind the scenes to congratulate Mme. Dux and when most of the admirers had finished one lady said to her: "And your feet! I think you have the most expressive, twinkling feet and ankles. I couldn't keep my eyes away from them as you pitter-pattered about the stage. Your feet positively have personality." Strange to relate the compliment seemed to please Mme. Dux more than all the extravagant praise of her singing.

We gazed at the top of Leo Schultz's head while he persuaded his cello in Schelling's Victory Ball at the Philharmonic, and affrightedly we ruminated on the galloping passage of time. We remembered Leo's long, straight black hair when he wore it à la Liszt and gave comic imitations of that master at the piano. Barren inlets later ran up the sides of Leo's forehead and finally made such inroads that only a centred top crest of hair remained and for years it rose and fell in time to the rhythmic wagging of Leo's head as he swayed to the music of the masters. Now, alas, the tufted little island has disappeared entirely and there is left only a glassy sea of baldness bounded on the sides by two hirsute continents of snowy white. Leo's spirit remains young, however, and he still bobs about rhythmically as he sways to the music of the masters.

An organization which every musician of this city should join is the Musicians' Club of New York, whose dues are slight and whose benefits are many. In union lies strength and together the musicians of our town are able to accomplish things which they cannot put through as individuals. Let the members and officials of the club—whose permanent rooms are at 173 Madison avenue—tell you the specific reasons why you should join their organization. Go to some of their musical and social reunions and note the spirit that prevails there. Walter Damrosch is the honorary president of the club, and J. Fletcher Shera is its untiringly active vice-president. Among honorary members, trustees and governors are Amelita Galli-Curci, Ignace Paderewski, Frances Alda, A. M. Bagby, Henry Hadley, Victor Herbert, Dr. Eugene A. Noble, John Philip Sousa, Albert Spalding, Alexander Lambert, Paul Cravath, H. H. Flagler, Louise Homer, W. W. Hinshaw, Pasquale Amato, Mme. Schumann-Heink, and others of equal importance.

The moment we try to banish Willy and Nilly from this column we receive letters protesting against their exile. Very well, then, Willy and Nilly have moved in again to stay indefinitely and will make their reappearance next week.

What a virile, masculine, musical pianist is Lamond. Perhaps his long training as a Beethoven player fitted him pre-eminently to play the Tchaikowsky B flat minor concerto as granitically, passionately, overwhelming as he did at the Philharmonic last week. Chopin, the books tell, used to retire into long periods of Bach playing before he gave the recitals of his own nocturnes, valses, ballads, mazurkas, and impromptus.

Its notice of the Good Friday performance of *Parsifal* was opened by the Evening Telegram with this paragraph: "In this period of disillusionment the hard-boiled and the wise-crackers like to quote Pro-

fessor Jowett's question about the object of the Pre-Raphaelite Brotherhood. 'And after they had found the Grail, what did they intend to do with it?'"

Non-stop flights of inspiration have been achieved by many of the great composers who soared into the Empyrean and stayed there until they reached their goal.

Everyone does not share in the praise which has been lavished upon the late H. E. Krehbiel in the obituaries written about him by his local colleagues. In fact one of those colleagues, Henry T. Finck, points out some of the less likable traits of Krehbiel, in an *Evening Post* article of March 31. "He was not an angel," declares Finck; "he never tried to take out the wrinkles in the portraits he painted of musicians, dead or living, wherefore I am going to relate a few things that help to show him as he really was. His passions, his adorations, and hatreds were as huge and imposing as his body. No one could fail to notice those broad shoulders, that big curly head as he walked down the aisle at the Metropolitan or Carnegie Hall. No one, too, could fail to see at a glance that he had a mighty good opinion of himself; he believed, with Goethe, that only nobles are modest: *nur die Lümpen sind bescheiden*."

Dominating and arrogant, he would brook no opposition. Woe unto any one who doubted that he was a musical arbiter whose word was final. He could hate like a caveman, as not a few artists found out to their cost. He never forgave a faux pas, from this point of view, and his vengeance persisted a long time."

That is literally true. Many years ago Krehbiel formed a violent prejudice against Edgar Stillman Kelley because of some purely personal misunderstanding and thereafter he never lost an opportunity to take a whack at Kelley's works whenever and wherever they were produced. Krehbiel considered himself an authority, one of the early ones, on Indian music. When Miss Fletcher and others made independent investigations along the same lines and published books on the subject, Krehbiel either took no notice of the volumes or reviewed them adversely. Charles Wakefield Cadman dared to write to Krehbiel, pointing out an error the latter had made in a reference to Indian music. Krehbiel launched into a furious attack on Cadman, did not publish his letter, and as in the case of Kelley, forever afterward wrote disparagingly and sarcastically of Cadman's own compositions. But to continue with Finck's estimate of Krehbiel:

His vanity also was as big as his body, and he was ludicrously jealous of his colleagues when they did anything that he thought might dim the lustre of his own fame. And while he was daily distributing unfavorable criticisms about others—writers as well as musicians—he fiercely resented being criticized himself, even mildly—a trait shared with not a few other critics....

When the editor of the Nation wrote and asked him if he would review my book, *Grieg and His Music*, Krehbiel replied with an emphatic no, on the ground that the book "was more about Finck, anyway, than about Grieg." The basis for this ludicrous assertion was the fact that in the introduction to this book I had printed some twenty letters Grieg had written to me. They are among the most interesting letters he ever penned, because they were answers to questions. I asked him about his life and works. In them he paid me a few compliments—but those were the only things about me in the book.

Finck relates, too, that Krehbiel "hated Liszt as the devil hates holy water and even suggested he wasn't much of a pianist!" Nothing could shake his belief that "sonatas, however uninspired, are greater things than short pieces, however inspired."

To get the proper perspective on this ridiculous attitude of Krehbiel toward Liszt, one should turn back to the Boston Symphony program books of eight years ago, in one of which Philip Hale translated a Jean Marnold article from the *Mercure de France*. The subject of the article is César Franck, and of him Marnold declares:

His musical sensitiveness was sister to that of Schubert, but he descended first of all from Liszt, then from Bach. The influence of Liszt, of whom he was in a way a pupil, is shown by the dedication of the beginner, by the admiration and unchangeable friendship of the man. His influence is plain in the manner of writing for the piano forte, in the style of the first period. It remained no less deep and enduring in the last compositions of Franck, not only as revealed by harmonic contests, but in many details of workmanship and variation; and to such a point—and I have often undergone the experience—that in playing over at my house Liszt's fugue on the name Bach (1855), Prelude (1863), Variations on the theme of the cantata, *Weinen, Klagen, Sorgen*, or such pieces as the *Pélerinages en Italie*, young musicians would stop to cry out: "But this is Franck!"

Krehbiel's successor at the Tribune appears to be a gentleman named F. D. Perkins and he shows a great knowledge of the inner workings of the musical

game by writing in his first leading article (April 1): "Operatic plans, of course, are probably the most uncertain in this uncertain world."

Another proof that Mr. Perkins is a more keen and truthful observer than his predecessor is in his remark to the effect that the German opera season at the Manhattan-Lexington, "showed a good sized demand for Wagner, and showed, incidentally, that the war reaction to German music and the German language had vanished with hardly a trace. There was little, if any, opposition to the importation of a company from Germany and the giving of performances in German."

And in concert, so far as the New York Symphony Orchestra is concerned at least, old Mr. Wagner still is holding his own as a program provider. The season which that orchestra just closed here shows that Wagner led with fourteen compositions, while Mozart had twelve, Brahms eleven, and Beethoven and Tchaikowsky six each.

Modernistic composers do not write Easter music because their scores lack the power to express naive gladness, to jubilate, as Wagner put it.

The only excuse for the existence of program notes is that some of them are written by Philip Hale and others by Lawrence Gilman. We spent ten delightful minutes last week reading what the latter had to say about Debussy's orchestral nocturnes performed at the Philadelphia Orchestra's home concerts March 31 and April 2. Gilman is the ideal man to write about Debussy for he has the same power with words that the composer had with tones; he is a master of literary delicacy, grace, euphony, and imagery. No one has analyzed the Debussy genius and style better than Lawrence Gilman.

Say what they will about Ganna Walska the fact remains that prior to sailing for Europe last week she spent her evening listening to Tristan and Isolde at the Lexington Opera House.

By the way, it was a remarkably intense and gripping Tristan and Isolde performance. Knote, while vocally a trifle lacking in the tender episodes of Act II, was irresistibly poignant in the stressful heroics of the last act. Alsen was a joy throughout as Isolde. This young German woman delivers her music with kindling warmth and acts with her last shred of feeling and sincerity. The Liebestod was a great piece of vocalism and had every second person in the audience weeping unashamedly. Moerike, the conductor, did wonders with his enthusiastic players. We should love to hear him lead the Metropolitan or Chicago Opera orchestra.

Whoever would have suspected serious Maria Ivogün of such a wealth of comedy talent as she displayed in Nicolai's *Merry Wives of Windsor*? She made a merrily vivacious, fascinatingly arch personage of Mrs. Ford and she sang the music of the second act with a dash and brilliancy that reminded one of Mme. Sembrich at her best as Rosina in *The Barber of Seville*. It is good news to learn that New York is to hear more of Ivogün as an opera singer when the German company makes its reappearance here next season.

Commenting on *The Merry Wives of Windsor*, as given by the German Opera Company, W. J. Henderson, Herald critic, writes:

It became evident that high comedy was not the field of this organization. The action of the play was presented with much movement, generally ill directed and without dramatic significance. The fat knight was impersonated in a fashion which suggested that the Germans believed him to be a half witted crossing sweeper, not a hard drinking, swagger possessed of some definite human traits worthy of contemplation.

On the other hand, Deems Taylor, World critic, has it:

The German Opera Company's excellent production of *The Merry Wives of Windsor* comes as a disquieting reminder that our boasted musical culture is after all at the mercy of economic considerations. . . . The book is Shakespearean comedy at its best; and that best is very funny, particularly when it is played as the Germans play it, in the spirit of farce, instead of as we play it, in the spirit of too much reverence. It is funny in its German translation, and could easily be translated back into English so as to be funnier still. . . .

The decision goes to Mr. Taylor, who seems to feel that a piece called *The Merry Wives of Windsor* should be played merrily.

Whistling, as a sign of approval, is to be banned from Paris theaters—it was introduced there by the

American soldiers—but hissing, as a sign of disapproval, is to be retained. Isn't Paris wonderful?

Schelling's Victory Ball is the best orchestral music that has come out of the war. It does not concern itself with abstruse reflections, triumphant trumpetings, or idealistic theorizing, but tells a direct and graphic story (based on a Noyes poem) with a moral that cannot be misunderstood. The dead look on while the survivors dance. Can any theme be more simple, sinister, or bitingly eloquent? As realistic as the story is the musical method employed by Schelling and his score grips and moves the hearers profoundly, even aside from the martial appeal of the drums and bugles, the suggestive treatment of the dance rhythms, and the remarkable tonal picturing of the swing and impetus of marching masses. We have the feeling, after listening to this and other Schelling compositions, that his peculiar power of musical characterization fits him strikingly for operatic creation. By all means Schelling should do an opera to a swift moving, dramatic libretto, with plenty of the human element and of emotional conflict.

Such a libretto, however, is one of the hardest things in the world to find, according to friend Carl Joseph Breil, who composed The Legend, produced at the Metropolitan. Breil tells us that for the past ten years he has examined on an average of fifty librettos each year, and has found in the whole batch only three that were serviceable. Most of them, he says, were unbelievably amateurish. Breil now is completing a new opera, but on a Scotch subject. He holds that it is not necessary for American composers to write on American themes. The opera composers of other countries did not confine themselves to their own lands in the matter of libretto content. Of the Frenchmen, Gounod, Saint-Saëns and Massenet wandered all over the globe, operatically speaking. Verdi's best operas, *Traviata*, *Aida* and *Falstaff*, were respectively, French, Egyptian and English. Rossini's *Tell* was Swiss, his *Barber* was Spanish. Puccini handled French, Japanese and American material. Wagner consortied with the gods of Morse mythology. Meyerbeer's music illustrated French, Dutch and African librettos. And so the list goes in endless geographical variety. For a reason not altogether inexplicable psychologically, the American opera composer frequently allows his mind to run to mystical and supernatural plots. It is to be hoped that Schelling, should he write an opera, will avoid that pitfall. Merely to write about gods does not make one's music godlike.

Many of the tonal scientists who show anxiety as to what the music of the ancient Egyptians was like, have not yet been able to explain a great deal of the music of our own time.

Yale offers \$1,000 for a new college song and Columbia offers \$100 for a similar composition. Why not utilize one or two of the unsung lovely solo or choral numbers from some of the neglected operas of former periods? They are full of such excerpts, melodious, spirited, appropriate. Furthermore, the project would be an excellent piece of business, such operas being beyond copyright considerations and enabling Yale and Columbia to save \$1,100 between them.

What magnificent college songs, for instance, could be made of *The Blessings of the Swords* from *The Huguenots*, and the Coronation March from *The Prophet*. Early Verdi operas offer a dozen available numbers. Lortzing operas are a veritable treasure mine in that regard.

Mascagni had a terrific physical encounter with his impresario, and the MUSICAL COURIER reporter, first on the scene as always, cables that the casualties were a split infinitive and a broken octave.

A new twist in an old situation is furnished by Phyllis Lett, the London contralto, who has instituted suit there against Pathé Frères, phonograph record manufacturers, because her voice didn't come out the way it went in. Usually the record makers say to singers that their voices didn't come out the way they sounded to the company before they went in. A decision in Miss Lett's favor is awaited hopefully by all those singers who have had their voices recorded and then were refused contracts by the establishments that did the canning—in the two slang senses of the word.

All of which reminds us of the conductor who threw his baton at a rehearsing old German trombonist one day after the aged player had blown his

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fifth or sixth "blue" note. "I can't help it," begged the offender, "if you please, Mr. Conductor, I blow in so beautifully but it comes out so sour."

In the technic of piano art nothing is harder than the soft pedal.

"Why do audiences call opera singers before the curtain?" asks S. A. L. Call them? They couldn't be kept back by main force.

The dailies tell of the tremendous throngs at the churches on Easter Sunday. One suspects with Pope, that, "Many souls to church repair, not for the doctrines but the music there."

It appears that the courts won't permit Mayor Hylan and his officials to spend \$400,000 for a celebration in honor of the twenty-fifth birthday of Greater New York. If the money is available, however, for some really appropriate festival purpose, might we suggest modestly that we are about to finish our twentieth year on the staff of the MUSICAL COURIER and this is the 1,000th installment of "Variationettes."

LEONARD LIEBLING.

EUROPE'S LACK OF FAIR PLAY

It is reported that the musicians of Britain are fighting Paul Whiteman, American master of jazz, who has been engaged for an European tour but appears to have been prevented from giving a private hearing in London by a ruling that 50 per cent. of the musicians in his band must be British. He is permitted to play at the Hippodrome, but not allowed to accept outside engagements even when requested by the Prince of Wales. Apparently the Ministry of Labor has made this ruling. Whiteman says he is going to appeal to the American Ambassador and if that does no good he will take his orchestra home and will try to get a ban put on British musicians in America.

The thing that strikes us most forcibly in this and similar conditions that have prevailed for the past year or so in France, is the utter lack of fairness shown in both cases. America offers its hospitality to all sorts and conditions of men with no restrictions. There are more foreigners than Americans earning big salaries in the United States in music. And yet when we take the unpardonable liberty of permitting ourselves to send a few musicians abroad every effort is made to boycott them! Ingratitude is a mild word for it. Europe ought to welcome our musicians with open arms, ought to give them a royal welcome, ought to open every avenue to them and make their way not only pleasant but also easy.

The first musicians from America who have ever created a furore in Europe are our jazz players.

BUSINESS DEPRESSION HITS GERMAN CONCERT LIFE

Simultaneous Rise of Prices and the Mark Has Disastrous Effect—Few Worth-While Orchestral Concerts—Novelties in Chamber Music—Fitzner's New Piano Concerts

Berlin, March 17.—To judge by the looks of the concert plan for the past two weeks, the end of the season is in sight. What, in Berlin? you ask—in Berlin, where they make music right into the dog days? True; the reason is not the approach of spring, which has sent its harbingers unusually early this year. The real reason is not the season of joy, but the "winter of our discontent." Prosically put, there is nothing the matter except a genuine, old-fashioned business depression, which has hit the "culture business" worse than any other, and worse than at any time since the war.

The reason, of course, is obvious, being the indirect result of the French occupation of the Ruhr. Except for the actual noise of arms we are once more in a state of war. But instead of the accelerating influence of "war trade" we have the deadening process of "supporting the mark" by Reichsbank manipulation. Everybody, of course, knows that the mark, of which you could buy fifty thousand for a dollar last month, is worth next to nothing, and prices are adjusted to that belief. Prices have refused to go down, although the said manipulations have doubled the price of the mark. "Raising" the mark, therefore, has really meant lowering the present value of everything else—of foreign money, of stocks, of goods and chattels, of everything that represents the people's real wealth.

The purpose of this manoeuvre was to strengthen the people's morale (for the famous passive resistance). Perhaps this bit of German psychology is correct. But, be that as it may, the German people, whose trade has shrunk alarmingly in the last few weeks, are praying that the dollar may rise.

BOTTOM DROPS OUT OF THE CONCERT BUSINESS.

The musician not less than anyone else. I have pointed out in recent letters that the concert artist is no longer able, in Germany, to make his concerts pay, although the average price of concert tickets has risen in Berlin—to about 3,000 marks (maximum 6,000, minimum 500). The index of the cost of living has risen 136 per cent. within a month, and during this rise the great "drop" of the dollar took place. The artist, therefore, who relied on his "valuta tours" in adjoining high-exchange countries, can buy only a fraction of what he figured on when his engagement was made. And the artist who has no foreign engagement (by far the more numerous example) is still more badly off,

They are giving Europe what Europe wants—something truly American which Europe is unable to copy. And yet Europe rises up in arms against what they call this American "invasion." A year or so ago the French press was full of it and a ruling was made to prevent Americans from continuing their engagements. Now the same thing seems to be commencing in England. It might not be a bad plan to carry out Mr. Whiteman's suggestion, to take action that would make it a little more difficult for European musicians to move in and settle down in America.

America is getting decidedly weary of Europe's lack of fair-play. Only a day or two ago it was reported that Americans had been prevented from purchasing land in Poland. That is in line with the same sort of closed-door policy that we broke up in China a few years ago. The idea seems to be that it is all right for the Pole to buy land in America—lots of them do—but the American must not buy land in Poland.

Similarly it is perfectly all right for European musicians to come over here and "grab off" all the American money they can get their hands on, but woe to the American musician who goes to Europe to get some of that money back. Oh! Yes. The American is permitted to engage a symphony orchestra to play his works, the American is permitted to pay for his debut, he is permitted to do practically anything that takes money out of his pocket instead of putting it into it. But let him get a real job, and then a "ruling" comes from somewhere to put him out of it.

Even the management of the French opera houses is not permitted to engage more than a certain very small percentage of foreign artists, though it appears that it would gladly do so. Think of that after the number of French artists who have appeared in opera in America! There is some such regulation in almost everything abroad, almost everywhere. We know of not a single place where the American is made really welcome and given exactly the same treatment, charged the same prices, as the native. And the moment he raises his head above water in an earning capacity he is made the subject of a ruling which rules him out.

Foreign musicians have always been welcome in America, and still are. But how long will they remain so if this sort of unfairness in the treatment of Americans in Europe is allowed to prevail? Europeans in America get exactly the same treatment as the native born. If anything, they get a little better treatment. We would think that those who are living here would protest to their home governments against activity of this sort, which is sure to lead to friction sooner or later. Meantime let us hope that Great Britain lives up to its traditional reputation of fair-play and gives Whiteman and other Americans an equal chance with the native musicians.

for engagements—and concerts in general—have become less and less. The cost of an orchestral concert in Berlin today is anywhere from four to seven million marks. (The Philharmonic Orchestra now charges full "index rates" for foreigners and half for Germans.) An ordinary recital in a medium-sized hall costs close to a million today. Who can pay the resulting deficits?

This, then, is the reason for the early season's end and the yawning gaps in the concert plan, though the Philharmonic and State Orchestra series are not finished yet, and the three opera houses are—how do they do it?—running full tilt. About half of the concerts that were given during the last two weeks were given by foreigners, à fond perdu. Of the remaining number some were backed by "angels" and out of the five big orchestral concerts one at least was given by a wealthy amateur. For an entire evening the venerable Philharmonic Orchestra, being hired, had to saw away at the bombastic, pseudo-impressionistic effusions of a Dr. Siegfried Burgstaller, in private life a chemical manufacturer, whose musical formula called for every known instrument, including a wind-machine and a thunder tin.

KORNGOLD VISITS BERLIN.

Whether the concert of compositions by Erich Wolfgang Korngold, conducted by the composer, falls into the category of those supported by "angels" or by "valuta" (for New York has been most generous to the young composer's opera, considering its slight popularity here) I do not know, but it gave Berlin an opportunity of freshening up its acquaintance with a composer rarely heard or seen in these parts. The sinfonietta, which he composed at the age of seventeen, is familiar to American audiences, and needs no comment here. The one novelty on the program was a group of Songs of Parting, and, being unable to hear the concert myself, I shall quote what my distinguished colleague, Dr. Hugo Leichtentritt, reports:

"What Korngold has achieved during recent years falls somewhat short of the high expectations evoked by his early works. The Songs of Parting (*Lieder des Abschieds*) are by no means extraordinary. Sung most beautifully by the rich contralto of Rosalie Anday, of the Vienna Opera, of course they did not miss their effect, but this effect was aimed rather at the taste of the average audience than the select few. A suspiciously popular turn, a smack of

(Continued on page 41)

Schellings Entertain on Mengelberg's Birthday

Mr. and Mrs. Ernest Schelling, on March 28, gave a delightful party in honor of the birthday of Willem Mengelberg. On his arrival, the guest of honor was escorted into the reception room by a band which consisted of most of the eminent active musicians present, performing the Dutch national hymn on a varied assortment of choice instruments. There a huge birthday cake with fifty-two lighted candles greeted Mr. Mengelberg, who responded with a short humorous speech of appreciation at the cordial reception and the good wishes tendered him.

Quite the most attractive and delightful feature of the evening was a Comical Biography of Willem Mengelberg, illustrated by magic lantern slides of ingenious subjects culled from his career. No one was more hearty in his enjoyment of the skit than was the subject of it. Some humorous poems written for the occasion were recited by Mr. Vivian, the actor. All who were present agreed that the evening was one of exceptional conviviality and wit. Among the guests were: Mr. and Mrs. Willem Mengelberg, Mr. and Mrs. Arthur Woods, Mr. and Mrs. Fritz Kreisler, Mr. and Mrs. van Hoogstraten, Mr. and Mrs. Lamond, Mr. and Mrs. Frederick Steinway, Mr. and Mrs. Irion, Marcella Sembrich, Antonio Scotti, Mrs. H. M. Alexander, Dr. and Mrs. Hartwell, Mr. Bottemheim, Lucrezia Bori, Josef Lhevinne, Mr. and Mrs. Charles E. Mitchell, Prof. Leopold Auer, Mme. Stein, Mr. and Mrs. Efrem Zimbalist, Mme. and Miss de Coppet, Mr. and Mrs. Andre de Coppet, Mrs. Hamilton, Dr. and Mrs. Ramsay Hunt, Alexander Lambert, Mr. and Mrs. Howard Brockway, Mr. and Mrs. Ernest Hutchesson, H. B. Schaad, Daniel Mayer, Giuseppe Bamboschek, Ignaz Friedman, and many members of the Philharmonic Orchestra.

Soloists for Beethoven's Ninth Announced

For the Philharmonic Orchestra's two special performances of Beethoven's ninth symphony, under the direction of Willem Mengelberg, with the co-operation of the Schola Cantorum (Kurt Schindler, director), at Carnegie Hall on Thursday evening, April 12, and Sunday afternoon, April 15, at the Metropolitan Opera House, the following soloists are announced: Frances Alda, soprano; Mme. Charles Cahier, contralto; Paul Althouse, tenor, and Joseph Schwarz, baritone. The symphony will be preceded by a performance of Bach's second suite in B minor for flutes and orchestra, with Mr. Mengelberg at the harpsichord.

Percy Hemsus Recital, April 26

Percy Hemsus, who has been on tour with The Impresario Company, announces an all-English program for his song recital at Aeolian Hall, New York, Thursday evening, April 26, Gladys Craven at the piano. A decided novelty of his program will be a Vocal Scene, words and music by

Rupert Hughes; also many songs by such standard composers as Handel, Beethoven, Mozart, Schubert, Hahn, and eight Americans, namely, Homer, Deis, Terry, Ware, Dett Curran, Richardson and Damrosch.

Mr. Hemsus met with fine success on the tour just ended, covering a large portion of the United States; he will again head The Impresario Company next season, appearing for the fourth consecutive year in this opera in Texas and other States.

PHILADELPHIA HEARS AIDA**Other Music Notes**

Philadelphia, Pa., March 25.—The Metropolitan Opera Company presented Verdi's *Aida* at the Academy of Music, March 20, with Barbara Kemp in the title role and Julia Claussen appearing magnificently as Amneris. The others completing the cast were Mme. Robertson, Messrs. Kingston, Bohnen, Mardones, Burke and Rudisio. The incidental dances were by Florence Rudolph and the corps de ballet. Robert Moranoni conducted.

Walter Damrosch gave the second of his series of Wagnerian lecture-recitals under the auspices of the Matinee Musical Club, at the Bellevue-Stratford, March 21. His subject was *Die Walküre*; seldom has an audience listened to a more enlightening or entertaining talk. His frequent illustrations at the piano included the Ride of the Valkyries, Wotan's Farewell and the Magic Fire Music.

The Philadelphia Music Club presented an excellent program at its regular concert, March 20, in the Bellevue-Stratford. Those taking part were Mildred Faas, soprano; Dorothy Johnstone Baseler, harpist; Florence Haenle, violinist; Mary Bray, contralto; Max Seenofsky, violinist (winner of the Philharmonic Society gold medal); Marian Mishler and Margaret MacDowell Coddington, pianists. The accompanists were Marjorie Watson, Mrs. John R. Yost and Louis Kazze. M. M. C.

Rosa Raisa and Rimini at the Hippodrome

Rosa Raisa and Giacomo Rimini will give their farewell recital of the season at the Hippodrome, on Sunday afternoon, April 8. Their program will comprise several arias, Russian and English songs, and operatic duets.

On Tuesday following the concert, Mme. Raisa and Mr. Rimini will leave on a concert tour which will take them through to the Pacific Coast, returning to New York about the end of May. They will then sail for Europe.

Friedman's April Bookings

Ignaz Friedman will leave shortly for Havana, Cuba, where he will make his first appearances on April 17 and 20. Enroute he will play in Jacksonville, Fla., on April 13.

MUSIC FESTIVALS, 1923**American**

Amarillo, Tex.	April 9, 10, 11, 12, 13, 14
Ann Arbor, Mich.	May 16, 17, 18, 19
Bethlehem, Pa.	May 25, 26
Cincinnati, Ohio	May 1, 2, 3, 4, 5
Columbus, Ohio	April 23, 24
Emporia, Kans.	May 1
Evanson, Ill.	May 24, 25, 26, 28, 29, 30
Halifax, N. S.	April 9, 10, 11
Harrisburg, Pa.	May 1, 2, 3, 4
Mt. Vernon, Iowa	May 10, 11, 12
Newark, N. J.	April 25, 26, 27
Spartanburg, S. C.	May 2, 3, 4
Springfield, Mass.	May 4, 5
Syracuse, N. Y.	April 30, May 1, 2
Toronto, Canada	April 30, May 1, 2, 3, 4, 5

Foreign

Berlin, Germany	August
Cassel, Germany	May 11, 12, 13, 14, 15, 16
Donaueschingen, Germany	July 29, 30
Frankfurt, Germany	June 17, 18, 19, 20, 21, 22, 23, 24
Geneva, Switzerland	April 7, 8
Munich, Germany	August 1 to September 30
Salzburg, Germany	August 8, 9, 10, 11, 12, 13, 14
Trier, Germany	April 15, 16, 17, 18, 19, 20
Zurich, Germany	June 8 to 29
Welsh Eisteddfod	August 6, 7, 8, 9, 10, 11, 12

Curt Peterson Sings in Stephens' Studio

The first "rehearsal" in March in the studio of Percy Rector Stephens was the program of Curt Peterson, baritone, on the evening of March 21. Mr. Peterson is from Eugene, Ore., and during his two years' study with Mr. Stephens has sung in concert in the East, and is soloist at the First Baptist Church, New York City, and at the Tabernacle of Mt. Zion.

As a member of the University Glee Club he has been heard in solo work, possessing a voice of no little promise, and will also be heard at that organization's next concert at Carnegie Hall.

Mr. Peterson's program, sung in Italian, German, French and English, showed care and skill in the making. The first group consisted of three Italian, two old Italian and one modern Italian: *Pieta Signore*, *Stradella*; *Lascia ch'io pianga*, Handel, and *Canto d'Aprile*, Bossi. The second group of French and German included songs by Faure, d'Ambrosio, Rhene Baton, Richard Strauss and Hugo Kaun. The program ended with two groups of English numbers.

WITH GANNA WALSKA EN TOUR FROM ICE AND SNOW TO BALMY CALIFORNIA

(1) At Nashville, Tenn., (2) At the races at Tio Juana, Mexico, (3) En route, (4) At the Textile Hall, Greenville, S. C., (5) With Jules Dauber, manager of Ganna Walska's concert tour, (6) Under Californian skies, San Diego, Cal., (7) "Dolce far Niente" in the gardens of her home at San Diego, Cal., (8) Under the sheltering palms, (9) Contemplating Niagara Falls in its icy splendor.

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MARCH 12, 1923

CHICAGO HERALD AND EXAMINER

**3 AMERICANS LIKED
BEST OF 5 SINGERS
IN SUNDAY CONCERTS**

BY GLENN DILLARD GUNN.

FIVE famous singers and a pianist of considerable distinction were heard in Chicago yesterday. It is interesting to note that three of these artists are Americans, and I do not believe that it is prejudice that causes me to prefer their performances to those offered by their Italian, German and Russian competitors.

If I found most to admire in the art set forth at the concert of Arthur Middleton, baritone, and Paul Althouse, tenor, given at Cohan's Grand, it was, I believe, because the vocal resources displayed by either artist surpassed those of Mme. Galli-Curci or Mme. Hempel.

Mr. Middleton, to my mind, is the finest singer of songs now before the American public, Chaliapin excepted. His voice surpasses in compass that of any baritone since, like that of the great Russian, it includes the bass as well as the baritone range. One should say of him, as Chaliapin says of himself, "not a baritone or a bass, but a singer."

Has Every Resource.

In the matter of interpretation, also, Mr. Middleton has every resource at his command, the power for mighty climaxes, the elusive, evanescent pianissimo of a flawlessly controlled half-voice for startling contrasts, the breath to sustain the lyric phrase and the variety of tone-color to make it reflect the mood of the text even to the last syllable.

He had the further advantage that he sang a great part of his program in English so faultlessly enunciated that the audience reacted as it only can react to song when text and melody are presented as a comprehensible unit.

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"AMERICAN DANCERS FOR THE AMERICAN PUBLIC," SAY ST. DENIS AND SHAWN

One reason for the remarkable success which has attended the present season's tour of Ruth St. Denis, Ted Shawn and the Denishawn Dancers is that the American public seems to have awakened to the fact that in these truly great artists we have native dancers who are achieving all the glamor and brilliance of production and technic that we have formerly associated only with the Russians. As a well known Boston critic remarked after witnessing a performance by the Denishawns at the Boston Opera House in January: "We no longer need to look to Europe for our ballet. We have it in our midst."

Miss St. Denis and Mr. Shawn pride themselves in that they are American born and so is every member of their company. Furthermore all have been trained in this country. In addition, they have given encouragement to their compatriots by using the musical compositions of American composers whenever possible. This season's programs have found Mana-Zucca's Valse Brillante flanking works of Chopin, Schumann, Brahms and Liszt in the Music Visualizations. Mischa Levitzki and Carrie Jacobs Bond are represented in the In the Garden suite and the musical background for Xochitl, that brilliant dance drama of early Mexican days, was written by Homer Grunn—Americans all. In arranging next season's repertory, Miss St. Denis and Mr. Shawn, in one of their alternating programs, will use nothing but American music. One of the outstanding features will be a Hopi Indian ballet with choreography by Mr. Shawn, the score for which is now being written by Charles Wakefield Cadman, who has several operatic scores as well as numerous songs to his credit.

In a recent interview, Miss St. Denis voiced the opinion that the time had now come when great composers would write works for the exclusive use of the dancer just as they compose concertos for the violin or piano and songs for the voice. And from the number of Americans who are offering to contribute to this all-American program, this would seem to be so.

Another factor contributing to the success of the present performances is the marked versatility shown by the artists. Each section of the programs has been radically different from those preceding and following. There have been "Musical Visualizations" distinguished from the so-called "Interpretative Dancing" and giving rather the pictures which the composer had in mind as he wrote, rather than attempting to bring out hidden meanings in the music, which more than likely have little connection with the author's conception.

The Spanish dances, which mark a new departure for Miss St. Denis, have been extremely popular and have shown a new side of this many-sided woman, who can assume with facility the caprices of a Castilian coquette in the dances of Granados, the grace and ethereal lightness of a marquise of the old regime in the Brahms waltzes, the cool, silvery aspect of a Chinese goddess in the Quan Yin episode, the angular posturings of the Egyptians, the flaming, whirling movements of the Nautch dancers of India, contrasted with the airy, mincing steps of the lady from the land of the cherry blossoms. In fact, as many reviewers have pointed out, attendance at a Denishawn performance is like a globe-encircling journey, embracing glimpses of many lands and times.

Ted Shawn likewise has proved that he is a very versatile dancer. He can picture the rage and despair of the bloodthirsty anarchist in Chopin's Revolutionary Etude and a moment later leap with all the grace and agility of the best of the Russians in the Mana-Zucca waltz. Again, in the tango he has all the tricks and more than the skill of the dancers who cavort nightly in the cafes of Spain. His Toltec emperor in Xochitl is a truly remarkable creation. His miming makes the story as clear as though the spoken word were used and in this number he has particularly able assistance from Martha Graham, who essays the title role.

Miss Graham and all the others who assist the two stars in their performances, are products of the Denishawn Schools now scattered throughout the country.

Miss St. Denis, Mr. Shawn and their supporting company will return to New York for a final season at Town Hall, throughout the week beginning April 9. This will practically wind up their tour, which has been in progress since

October 2. Another week in New England will follow and then the summer school at Peterboro, N. H., will claim their attention until next October.

S. D.

Annie Louise David on Last Bernhardt Tour

Annie Louise David has been playing during all the Sundays in March at St. Mark's-on-the-Bowery at the special musical services there. On March 4, in the evening, she played at the Lafayette Presbyterian Church in Brooklyn, and on Easter Sunday at the West End Collegiate Church in the morning, and at St. Mark's in the evening. April 19, she will appear at a concert in Brooklyn and on April 22 at Portland, Me. April 29 and 30 take the harpist to Boston for appearances.

The recent passing on of Sarah Bernhardt brings to mind the fact that, on her last tour of America, Miss David appeared with her in 170 concerts. She characterizes her as "a wonderful woman and a dear friend, with the heart of a child and the soul of a great artist. Her courage and indomitable will, and her marvelous capacity for work and study were a great lesson to me—one that I shall never forget."

Musicians' Club Reception at Carter Home

Ernest T. Carter and Mrs. Carter opened their beautiful home on East Sixty-ninth street to a reception, with music, by the Musicians' Club of New York, Sunday afternoon, March 25. On all sides one noted faces familiar in leading musical circles; indeed, there were so many that formal application for a list of guests resulted in the appended. Singers, pianists, violinists, cellists, critics, and plain music lovers mixed, and thoroughly enjoyed what was in reality a reunion of all those devoted to music. A program of well planned music was heard, the closing number, though announced by the host-composer as being "by Anon Ymousky," was recognized as an excerpt from his own opera, Ernest T. Carter's The White Bird.

The guests of honor were Mr. and Mrs. William Wade Hinshaw and Mr. and Mrs. Sidney Homer. The following artists rendered the musical program: Louise Hubbard, soprano; Emma Brett Selleck, contralto; Harvey Hindemyer, tenor; Fred Patton, baritone; Harry M. Gilbert, pianist; Francis Moore, pianist (Mr. Gilbert accompanying Mrs. Hubbard and Mr. Patton, and Mr. Moore accompanying Mrs. Selleck and Mr. Hindemyer). Among those who attended the reception and musicals of the Musicians' Club were the following: Josef Adler, Florence DeB. Allen, Mr. and Mrs. Gustave L. Becker, John L. Burdett, Carolyn Beebe, Mrs. and Miss Boice, Mr. and Mrs. James O. Boone, Mr. and Mrs. Ericsson Bushnell, Laura Sedgwick Collins, Spencer B. Driggs, Lillian Croxton, the Elsa Fischer

Quartet, Mr. and Mrs. John M. Fulton, Charles E. Gallagher, Adelaide Gescheidt, Yeatman Griffith, Mme. Ida Snell-Haggerty, Mr. and Mrs. Sigmund Herzog, Brian Hooker, Mr. and Mrs. Henry Holden Huss, Mrs. J. Harrison-Irvine, Mr. and Mrs. Gardner Lamson, Mr. and Mrs. Abraham W. Lilienthal, Ludwig Marum, Mr. and Mrs. R. G. Mather, Mr. and Mrs. Reed Miller, Frank Patterson, F. Augustus Post, Fifine Pressler, Joseph M. Prioux, Joseph Regneas, F. W. Riesberg, Mr. and Mrs. Frank B. Rowell, Oscar Saenger, Mr. and Mrs. J. Alfonso Sterns, Robert H. Schaufler, J. Fletcher Shera, Carl H. Tolleson, Charles Triller, Mrs. John F. Trow and the Baroness Katharine Evans von Klenner.



Apeda photo.

ANNIE LOUISE DAVID

Renée Chemet Well Received

News of the return of Renée Chemet to America next season has been received with sincerest pleasure by all who heard her during her brief stay this season. She made her first appearance in January, and thence onward to her last performance she played to big houses of musical enthusiasts. The American papers paid great tributes to her talents as a violinist. Among other things, the New York Globe said: "Chemet plays with fire and verve, a keen and exhilarating sense of rhythm, a real romantic fervor. She is a musically player, an accomplished technician, but above all she is a vitalizer. The Tartini and Handel sonatas were striking examples of classics treated with a reverence and a musicianship that had nothing to do with dullness. They were as exciting as if they had been written day after tomorrow."

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The Club's program is illustrated in a booklet which we will be glad to send you.

Danise Saves a Performance

For the second time since he joined the Metropolitan Opera Company last season, Giuseppe Danise jumped into a role suddenly made vacant by the illness of a fellow artist on a recent Thursday and virtually saved Mr. Gatti's "fat from the fire." With a capacity audience expectantly awaiting, two newcomers in the Metropolitan's much heralded matinee performance of *Aida* for the benefit of the Free Milk Fund, Frances Peralta and Mr. Danise, were given very short notice to appear in the roles originally intended for Barbara Kemp and Michael Bohnen. Forgetting the fatigue resulting from a long and extremely exacting role in the revival of *L'Africana*, sung only the night before, Mr. Danise gave a very creditable performance as Amonasro, and earned the thanks of both Mr. Gatti and the Mayor's Committee of Women.

Hospital Committee Musicale

For the benefit of the Hospital Music Committee, Mrs. Vincent Astor kindly permitted the use of her house for a most delightful musicale which was given on Thursday afternoon, March 22, by Lucile Chalfant and John Barclay.

Miss Chalfant who possesses a coloratura voice of wide range and excellent quality, sang Handel's *Il Penseroso*, an aria for voice and flute by John Densmore, and a group of songs which included *Stella du nord* (Meyerbeer), *Canto di primavera* (Cimara), three charming little Japanese songs by Amy Ashmore Clark and Hageman's *At the Well*. The

audience, which completely filled the large ballroom, liked Miss Chalfant, liked her work and especially her excellent enunciation, and also liked her delightful personality. Especially successful were the three songs by Miss Clark, which have a distinctly individual appeal. Auguste Rodeman played the flute accompaniment for the Densmore number, and Mylan Smolen played her piano accompaniments with skill.

Mr. Barclay is a baritone whose work may be counted upon to please. His fine voice and scholarly interpretations enhanced the interest of his three groups. These consisted of *Automne* (Faure), *La maison grise* (Messenger), *In the Silent Night* (Rachmaninoff), *The Goat* (Moussorgsky), two old Scotch numbers, *The Ballynure Ballad* (which he gave by special request), two virile numbers by Keel, *Port o' Many Ships and Trade Winds*, Schneider's *The Cave and Vaughn Williams' The Roadside Fire*. Two duets from Messenger's *Veronique* completed an altogether satisfactory program. Frederick Bristol played Mr. Barclay's accompaniments satisfactorily.

The committee on music has undertaken to organize concerts by competent musicians, to be given at regular intervals in all musical hospitals and almshouses. Mrs. Russell H. Headley, chairman of the committee, spoke, told something of the work accomplished, stating that since July over 39,000 patients have been given this pleasure. Volunteer musicians of excellence, good upright pianos and funds are needed for this worthy work, which not only gives pleasure but also, in the opinion of such well known physicians as Dr. Alexander Lambert, Dr. Foster Kennedy, and others, it is of incalculable value as a material aid.

Montreal Has Music Week

Montreal, Canada, has just finished its first successful Music Week. It was run by the Delphic Club, Mrs. Armstrong president. More than one hundred meetings and concerts were given. Charles D. Isaacson of New York was the city's guest and the chief speaker. He was in Montreal two days and spoke at more than a score of meetings including the Kiwanis Club with eighteen hundred present, the Mendelssohn Choir, the Notre Dame de Grasse, the Woman's Club, the Delphic Club, the Methodist Church, the Strathcona Academy, the Central High School, West Mount High School, Lachine School, the Mount Royal Hotel, the Windsor Hotel (Prince of Wales Room), French School, the Y. M. C. A., etc.

Marion Ball Sings at Carroll Club

Marion Ball, dramatic soprano, gave an interesting program at the Carroll Club on February 18. Her program consisted of an old Italian air by Secchi, two French bergerettes, *Les Hirondelles* (David), songs by Horn, Bishop, Kramer and Curran, and a group of Negro Spirituals. Before singing the latter, Miss Ball spoke briefly about the spirituals, telling of their origin and so on. She was obliged to add two as encores. Miss Ball, who is coaching with Agnes Brennan, sang very artistically and the audience was most enthusiastic. Miss Brennan at the piano provided her usual sympathetic and thoroughly artistic accompaniments.

IRENE WILLIAMS

Proves her right to be starred as Leonora (Fiordigli)

IN

WILLIAM WADE HINSHAW'S "COSI FAN TUTTE" COMPANY

Here are a few criticisms taken at random from nearly one hundred newspapers. Read them:

"Miss Williams is not only a singer with fine voice and exceptional training; she has great personal charm and rare beauty." "Dainty," "Charming," "Ravishing," "Captivating," "Adorable"; all this and much more from all critics.

MINNEAPOLIS MORNING NEWS, Nov. 14, 1922.—Her work last night was throughout of a delightful character. She made an adorable Leonora.

TOLEDO TIMES, Dec. 7, 1922.—Dainty Irene Williams, beautiful to look upon, a born actress and with a soprano voice of clarity, force and sweetness was the most charming of Leonoras.

TULSA DAILY WORLD, Nov. 22, 1922.—Last night Miss Williams showed enviable grace and magnetism with a fine voice to sustain her throughout.

TOPEKA DAILY STATE JOURNAL, Nov. 17, 1922.—Irene Williams (Leonora) is a beautiful girl, a skilled artist. Her daintiness is captivating.

MARIETTA TIMES, Dec. 2, 1922.—Irene Williams was the foremost of a well balanced cast. Her singing and acting throughout the seven scenes was most pleasing.

LEADER, SPRINGFIELD (MO.), Nov. 24, 1922.—Miss Williams, who possesses a beautiful voice of rare quality and delicacy, has in addition an attractive personality and beauty.

MUNCIE MORNING STAR, Nov. 29, 1922.—Miss Williams did magnificent singing; she achieved the most florid passages immaculately and her most important air was triumph of sheer good singing.

COLUMBUS DESPATCH, Dec. 24, 1922.—Irene Williams sang the leading role in fine style.

PARK CITY DAILY NEWS (BOWLING GREEN, KY.), Dec. 4, 1922.—Irene Williams disclosed a voice of ravishing beauty and remarkable flexibility.

ERIE DAILY TIMES, Jan. 9, 1923.—Her voice is of lovely quality which she uses with great skill. The extremely difficult music of the last act she delivered in masterly fashion.

KINGSTON (ONT.) STANDARD, Dec. 13, 1922.—Irene Williams captivated her audience with her wonderfully sweet and pleasing voice.

BETHLEHEM (PA.) GLOBE, Jan. 10, 1923.—Irene Williams has a fine voice, well trained and fully equal to the executions of a Mozart composition, which is saying a great deal. She sang her part beautifully and no

matter how intricate or in movement the theme, she failed in nothing.

ASHEVILLE CITIZEN, Jan. 13, 1923.—Irene Williams revealed again those admirable artistic qualities revealed in her former appearances here. She is a rare artist.

SAVANNAH (GA.) MORNING NEWS, Jan. 18, 1923.—Miss Williams was charming, piquant, graceful, pretty, a typical eighteenth century maid in manner and appearance, and with a clear, sweet and admirably true soprano voice, plenty of power and a nice dramatic feeling.

PINE BLUFF (ARK.) DAILY GRAPHIC, Jan. 30, 1923.—Proved herself not only a great singer but also a great actress.

WACO (TEX.) TIMES-HERALD, Feb. 4, 1923.—Irene Williams proved a general favorite.

SAN ANTONIO (TEX.) EXPRESS, Feb. 6, 1923.—Irene Williams gave a perfect demonstration of the silver filigree art of coloratura at its best as is only rarely heard.

FOUR STATES EXPRESS (TEXARKANA), Jan. 30, 1923.—The leading part of Leonora, sung by Irene Williams, was exquisite. Her voice has resonance, range, power, sweetness and facility. Miss Williams has a charming personality. She is beautiful, young, and has opportunity for a great future.

FORT WORTH STAR-TELEGRAM, Feb. 15, 1923.—Irene Williams was easily the outstanding artist in the fine all-artist cast.

EL PASO TIMES, Feb. 20, 1923.—Special praise must be given the lovely-to-look-upon Irene Williams who sang the role of Leonora and proved herself to be a sprightly actress as well as songstress.

EL PASO HERALD, Feb. 20, 1923.—Irene Williams, in one solo, spanned the remarkable range of two octaves and two notes, and did it in clear, well rounded tones, without strain.

TACOMA (WASH.) DAILY LEDGER, Mar. 9, 1923.—Irene Williams, as Leonora, in particular, evidences an exact and brilliant intonation, singing the many difficult florid passages with surety and classical technique.



PORTRAIT (OREGON), DAILY JOURNAL, Mar. 10, 1923.—Irene Williams as Leonora is a prima donna among the "top-notchers."

PORLAND MORNING OREGONIAN, Mar. 10, 1923.—Irene Williams sang with marked authority.

SALT LAKE TRIBUNE, Mar. 13, 1923.—Irene Williams and her gifted company deserve the thanks of the Musical Arts Society members and such other music lovers as attended the presentation at the Salt Lake Theater last night. Miss Williams as Leonora proved personal charm, a gracious manner, a voice of great beauty and clarity, coupled with an excellent histrionic ability.

PUEBLO (COLO.) CHIEFTAIN, Mar. 15, 1923.—Irene Williams was superb both in her acting and her singing.

COLORADO SPRINGS EVENING TELEGRAPH, Mar. 16, 1923.—Irene Williams has a voice of unusually good quality. She sings with the utmost ease, never giving the slightest impression of "reaching" even for the most artful notes.

COLORADO SPRINGS GAZETTE, Mar. 16, 1923.—Miss Williams has that delightful, clear soprano so seldom found. She makes a charming Leonora.

LOS ANGELES DAILY TIMES, Feb. 27, 1923.—Irene Williams evidences an exact and brilliant intonation, singing the many difficult and florid passages with surety.

TUCSON (ARIZONA) DAILY, Feb. 21, 1923.—Miss Williams' voice was all that was expected and more, and her dainty personality was admirably suited to her role of Leonora, the beautiful and (just a little) fickle victim of a cynical bachelor's plot to expose woman's irresponsibilities.

WACO (TEX.) HERALD, Feb. 4, 1923.—Irene Williams proved a general favorite. Her solos were satisfyingly beautiful and her speaking voice not less musical.

PHOENIX (ARIZONA) REPUBLICAN, Feb. 24, 1923.—Irene Williams was a high light in the cast.

LOS ANGELES EVENING HERALD, Feb. 27, 1923.—Irene Williams makes a very beautiful Leonora and sings with commendable freedom.

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Hausegger, Dr. Goehler, Klemperer, Schuricht, only to speak of the well known.

Opera Houses in Which Mme. Cahier Has Sung:

Aside from the Imperial and Royal Court Opera in VIENNA, the Royal Prinzregenten-Theatre in MUNICH, most of the leading Opera Houses in all Europe.

ORCHESTRA APPEARANCES DURING SEASON 1922-1923:

Once with Philadelphia Symphony Orchestra.....	LEOPOLD STOKOWSKI, Conducting Washington, D. C., Nov. 7
Twice with The Cincinnati Symphony Orchestra.....	FRITZ REINER, Conducting Cincinnati, Nov. 10 and 11
Twice with The Detroit Symphony Orchestra.....	OSSIP GABRILOWITSCH, Conducting November 16 and 17
Twice with The Cleveland Symphony Orchestra.....	NICOLAI SOKOLOFF, Conducting December 8 and 9
Twice with The Friends of Music Society, New York.....	ARTUR BODANZKY, Conducting December 31
Once with Beethoven Association.....	CAHIER, CASALS, THIBAUD, BAUER New York, January 8th February 5 and March 5
New York City Recitals.....	ARTUR BODANZKY, Conducting February 25
The Friends of Music Society, New York.....	FRITZ REINER, Conducting April 2, Indianapolis, Ind.
Twice with Cincinnati Symphony Orchestra.....	

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FRITZ REINER, Conducting April 2, Indianapolis, Ind.

Tributes from World-Renowned Musicians to the Art of Mme. Cahier:

Walter Damrosch:

"Mme. Cahier is one of the finest artists that America has produced. She unites a lovely voice with perfect and subtle comprehension of the music she interprets. I shall never forget her rendering of Berlioz's 'La Captive.' It was perfection!"

Artur Bodanzky:

"I take great pleasure in stating that I consider Mme. Cahier one of the greatest singers of our day. Her voice, her deep understanding, her thorough musicianship, are equally beautiful and impressive. It has always been a great pleasure and an inspiration to me to work with her! I hope, in fact I don't doubt, that her success in this country will be just as splendid as it has always been in Europe."

Fritz Reiner:

"Is it really necessary to say anything about Mme. Cahier? I should think that everybody in the music world knows what a fine artist, and charming lady, she is. Among her great many attainments, I personally admire her exquisite taste and perfect musicianship."

Bruno Walter, Director of the Wagner and Mozart Festivals at Munich:

"A wonderful contralto, whose soulfulness is even as moving as her technique is admirable."

Ossip Gabrilowitsch:

"Mme. Cahier is very great artist. She had a splendid reception from our Detroit audience. She sang most beautifully."

Ernest Bloch to Ona B. Talbot:

"It is a very great pleasure for me to give my opinion of Mme. Cahier's work, as she is one of the very few artists I have heard who was able, by the magic of her splendid voice and magnificent interpretation, to carry me away from the concert hall and transport me to the enchanted world in which the composers lived when they created the works she performed. As for my 22nd Psalm, which she gave here in Cleveland with tremendous success, I cannot dream of a better interpreter."

Prof. Adolph Weissmann in the Berliner Zeit am Mittag, 1922:

"...in comparison to Mme. Cahier's noble singing, all other singers seemed like brass and tinkling cymbals. Mahler's 'The Songs of a Wandering Journeyman.'"

Edvard Grieg:

"Mme. Cahier is the greatest artist I have heard in my long life, because she is able to do everything."

Gustav Mahler:

"Through the engagement of Mme. Cahier, I have obtained for the Imperial Opera, Vienna, the artist whom I have been looking for for the last five years."

Camille Saint-Saëns:

"Mme. Cahier is a very, very great artist with a golden voice—an ideal 'Dalila'."

Arthur Nikisch:

"The great incomparable artist!"

Dr. Louis Munchener Neueste Nachrichten:

"The contralto of contraltos. Among the singers one hears today in the German concert halls, Mme. Cahier is incomparable."

Dr. Alex Berrsche, Munich:

"I regard Mme. Cahier as the greatest singer."

Dr. Otto Nietzzel, Cologne:

"Mme. Cahier is the Lilli Lehmann of the alto voice."

Max Kalbeck, Vienna, Brahms' Friend and Biographer:

"She sang my heart out of my body."

Victor Capoul, Paris:

"Mme. Cahier is the Carmen of whom I have dreamed."

Coquelin ainé, Paris:

"Mme. Cahier has the real and true artist's nature."

Jean de Reszke, Paris:

"With her wonderful contralto voice and artistic nature, Mme. Cahier is going to have a very great career." (Mme. Cahier's teacher.)

Dr. Leopold Schmidt, Berliner Tageblatt, 1922:

"Mme. Cahier is incomparable." "Das Lied von der Erde."

OPERA-REPERTOIRE	
In German, French and Italian:	
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RHEINGOLD	(Erda)
DIE WALKURE	(Bruenhilde & Fricka)
SIEGFRIED	(Erda)
DIE GOETTERDAEMMERUNG	(I. Norne & Walpurga)
SAMSON & DALILA	(Dalila)
CARMEN	(Carmen)
DIAMILEH	(Diamileh)
THE TROJANS	(Didon)
AIDA	(Amneris)
HERODIADE	(Herodias)
TROVATORE	(Azucena)
WERther	(Charlotte)
HAMLET	(The Queen)
THE PROPHET	(Fides)
TITUS	(Sextus)
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DIE SCHOENE GALATHEE	(Ganymed)
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All oratorio parts for contralto and mezzo	
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Sung 67 times in America and Europe	

Excerpts From a Few of Her Critics:

CLEVELAND—Plain Dealer: ". . . she returns a great singer, endowed with a voice of surpassing opulence, splendidly telling timbre and a wonderful command of dramatic utterance. The poignancy, the passion, the intensity of her singing was simply overwhelming. It was an exciting experience and the audience accorded her a genuinely impressive ovation."—James H. Rogers.

Commercial: "She is a great singer because so few singers have that power to move hearers emotionally. The verdict of Europe is right."

Press: "She disclosed a voice of opulent sonority and dramatic intensity. She rendered the compositions mentioned magnificently and fully deserved the ovation tendered her."—Wilson G. Smith.

The News: "Nobody save perhaps Schumann-Heink has offered these numbers to us with anything like such beautiful tone and such authority—singing of the sort we always want and so seldom get."—Archie Bell.

CINCINNATI—Enquirer: "Mme. Cahier is more than a singer. She is a thorough musician who is possessed of a splendid voice which is so obedient to her wishes that she can use it to express any emotion which she desires. *She is an artist for artists.* Only a singer of her mental and musical equipment could sing the Bloch & Mahler cycle where Mme. Cahier's reassuring and splendid command of her resources was a delight."—Augustus O. Palme.

DETROIT—Evening Times: ". . . evinced a dash and fire and vocal flexibility that completely won her hearers."

Detroit News: ". . . voice is strong, melodious and expressive. Her artistic conception of Tschaikowsky's Aria was a notable piece of work and deserves remembering."

WASHINGTON—Evening Post: "Mme. Cahier displayed a vocal organ of great power and wide range, and sang with skillful method."



Society of the Friends of Music in New York City

Brahms Concert, Dec. 31st, 1922

Richard Aldrich in The Times: "Her singing was artistic and intelligent; her voice rich in quality; her musical interpretation deeply felt and discerning."

Tribune: ". . . produced a contralto that had depth, richness and a respectable range, qualities contributing to an expressive performance."

Max Smith in American: ". . . sang with interpretive discrimination and warmth of feeling."

Deems Taylor in the World: ". . . voice has color and expressiveness and warmth of feeling."



At the Beethoven Concert—Cahier, Thibaud, Casals and Bauer

Richard Aldrich in the Times: ". . . a rich, powerful voice, intelligence to capture the fervent eloquence of the songs, a diction of unusual clarity, phrasing that graphically exposed the musical outline, were in her musical equipment. Her singing had many beauties, really great qualities and a heartfelt sincerity."

W. J. Henderson in The Herald: "Her singing was profoundly moving. It was a noble flight of lyric interpretation, and it said much for the woman as well as the artist."

Pitts Sanborn in the Globe: "This fervent cycle was given a simple, sincere and intensely dramatic interpretation which moved the audience to enthusiastic applause."

Max Smith in American: ". . . An opulent voiced mezzo, gave luscious utterance to Schumann's cycle."

Katharine Spaeth in The Evening Mail: ". . . but to Mme. Cahier came the greatest enthusiasm of the evening. She was superb. Her interpretations were those of a great artist."

New York Comments, First Recital by Mme. Cahier February 5, 1923

W. J. Henderson in The Herald: ". . . on a far higher level of artistic enjoyment than the average song recital; program full of interest; fine voice; Beethoven admirably sung; 'Erlkönig' splendid."

Evening World: ". . . voice used with fine skill—interpretation that of a musician."

Evening Post: ". . . voice a rich deep contralto; smooth and full from top to bottom; decided dramatic gift."

Globe: ". . . sang with an assurance which comes from understanding, technical skill and experience; nothing excelled in charm her treatment of French songs."

Tribune: ". . . displays a voice of rich and lustrous quality."

Evening Mail: "America again proved she could produce a great artist-voice of amazing power and range possessing a uniformly beautiful texture. Middle and upper registers brilliant; lower tones a thrilling resonance which sets the whole neighborhood to vibrating—artistry—and emotional ability."

Sun: ". . . a woman of magnetism, of keen intellectual grasp of her material."

World: ". . . and a colorful contralto voice. 'Erlkönig' reached real height of dramatic style; sweeping in scope and harrowing in effect."

Sun: "Program of stringent, subtle demands; needed a notable artist to fulfill. She sang gorgeously."

American: "Her presentation of an interesting program was noteworthy for opulent utterance, distinction of style and sentiment well controlled."



New York Press Comments of Mme. Cahier in Mahler's Great Work,

"THE SONG OF THE EARTH"

New York City, February 25, 1923:

Evening Mail: "MADAME CAHIER BRINGS PERFECTION TO CONCERT—if it is possible to find a definition of perfection it is in Mme. Charles Cahier and her art. No finer personality is before the public on any kind of stage. No finer mistress of song mood and picture could be named and few there are whose voice can be mentioned in the same breath with hers."

Sun: ". . . her rich contralto voice brought out every varying bit of color in both words and music. Her style was as finished as the ancient art of the poems, and she produced the most profound impression of the afternoon, seizing and transmitting as she did the heavily perfumed, almost drugged beauty of the work."

Richard Aldrich in The Times: "The vocal parts were admirably sung. Mme. Cahier's diction was excellent. The music often presents great difficulties by its awkward unvocal character, and much skill was implied in the success which both artists made."

Pitts Sanborn in The Globe: "Mme. Cahier, who has made a specialty of this work, sang the contralto solos with complete mastery."

World: ". . . she has a moving colorful contralto."

Max Smith in American: "Thanks to Mme. Cahier, also to Jac. Urlus, the vocal parts were admirably handled."

Katharine Spaeth in The Evening Mail: ". . . she sang the contralto lyrics with liquid phrasing and deep tones."

ESTER FERRABINI AND RICHARD BURGIN WIN SUCCESS WITH BOSTON SYMPHONY ORCHESTRA

Akimoff Pleases at Debut—Elly Ney and Maier and Pattison Give Programs

Boston, Mass., April 1.—During the past ten days two resident artists of distinction have had an opportunity to demonstrate their abilities in a solo capacity with the Boston Symphony Orchestra, and both artists were rewarded with signal success. Monday evening, March 26, at Symphony Hall, and on the previous Thursday evening in Sanders Theater, Cambridge, the soloist with the orchestra was Ester Ferrabini (Jacchia), the well known operatic soprano. Mme. Ferrabini sang the same numbers on both occasions, viz., a sentimental air from Godard's dramatic symphony, *La Tasse*, and the familiar aria, *Ritorna Vincitor*, from Verdi's *Aida*, the latter in particular giving her ample opportunity to display those vocal and interpretative gifts which have given her high rank among contemporary singing-actresses. The singer was warmly applauded and received at both concerts.

Monday's program at Symphony Hall was unlike the customary list of pieces for these extra concerts in that it omitted a symphony and included a novelty. The gorgeously colored and sensuously songful Scheherazade of Rimsky-Korsakoff was a welcome substitute for the usual symphony, while Respighi's Ballad of the Gnomes was the novelty. The latter is written for full modern orchestra, of which Respighi is a master. It is a wildly dissonant music, appropriately grotesque, and yet altogether logical and effective. The audience received it coldly. The remaining piece was a delightful suite of Bach's, arranged for strings by Sigismund Bachrich. At the Cambridge concert the purely orchestral numbers were Beethoven's overture, *Coriolanus*; Handel's Concerto Grossso in D major for string choir; Ravel's Spanish Rhapsody and the relatively uninspired symphony in E flat of Glazounoff.

The second artist referred to above as a winner of uncommon success with the Boston Symphony was Richard Burgin, the thrice admirable concertmaster of that orchestra. Mr. Burgin appeared as soloist at the concerts of Friday afternoon and Saturday evening, March 23 and 24, in Symphony Hall, playing Beethoven's exacting concerto. His performance was deserving of the highest praise, revealing again those qualities that have won him the respect and esteem of the press and public of this and other cities. A masterful technician, Mr. Burgin does not make technic an end in itself, using it rather as a means with which to disclose the composer's message. This he accomplishes with rare musicianship and taste—let alone a sincerity and a distinctively virile quality that contribute to the success which invariably attends his efforts. The modest young concertmaster was applauded with enthusiasm and repeatedly recalled.

Pierre Monteux produced two compositions new to America at this concert: three chorales by the French composer, Koehlin, and a scherzo by Goossens, the young British composer, inspired by Burns' tale of Tam o' Shanter. The chorales are impressive, with a simplicity appropriate to their liturgical character. Goossens' piece is effective and commendably brief program music, besides being quite amusing. The balance of the program consisted of Beethoven's

obviously designed to prove his merit as singer and interpreter. Gifted with a typically Russian bass voice of agreeable quality and liberal range, Mr. Akimoff's singing disclosed adequate vocal skill and musical feeling. Although his interpretations are not invariably subtle, they are generally convincing and pleasurable—particularly in the music of Russian opera. Arthur Fiedler, who accompanied Mr. Akimoff, gave fresh evidence of those pianistic and musically qualities which are rapidly winning for him the recognition of well known singers as an accompanist of uncommon skill, taste and sympathy. A good sized audience was keenly appreciative, necessitating a material lengthening of Mr. Akimoff's program.

ELLY NEY PLAYS.

Elly Ney, pianist, gave her only Boston recital of the season Saturday afternoon, March 24, at Symphony Hall. Mme. Ney played Bach's chromatic fantaisie and fugue, Beethoven's sonata in C minor, Schubert's Wanderer Fantasie, Brahms' waltzes, op. 39, and the ballade in A flat and polonaise in the same key out of Chopin. Although needlessly handicapped by such a severely exacting and relatively dull program (for the average audience outside of

Hall, playing not only pieces for two pianos but also solo numbers as well. Mr. Maier was heard in numbers from Schubert and Weber, while Mr. Pattison confined his choice to a group out of Chopin. Together they played Moy Mell, by Arnold Bax; Three Little Pieces, by Stravinsky, and a fox-trot, by Pattison. It is some years since the local admirers of these artists have had an opportunity to appraise their merits as individual performers. Both demonstrated again a serviceable technic and a solid musicianship. Mr. Maier is most effective as an interpreter of brilliant, sparkling music, while his admirable colleague is at his best in music of a reflective nature. But what we started



RICHARD BURGIN

to say was that their contemplated termination of the two-piano team would be ill-advised and a source of keen regret to the large following which they have won with this type of music.

J. C.

Stransky Orchestra Plans

Fourteen subscription concerts will be given at Carnegie Hall next season by the State Symphony Orchestra of New York, Inc., under the direction of Josef Stransky, as follows: four Wednesday afternoons, November 28, December 12, January 9, February 27; four Wednesday evenings, December 19, January 23, February 13, and March 12. Also six Sunday afternoon concerts at the Metropolitan Opera House, December 30, January 13, February 3, February 17, March 2 and March 9.

Hans Letz, the leader of the Letz Quartet, has accepted the position of concertmaster. This, however, will in no way interfere with the regular activities of the quartet. Maria Jeritza and John McCormack will head the list of prominent soloists. Programs of unusual interest will be presented at these concerts by Josef Stransky, who sailed for Europe March 24, to be away during the months of April, May, June and July, where he will conduct in Spain, France and England. While in Europe, Stransky will consult distinguished composers regarding new works he intends to present this coming season.

The State Symphony Orchestra of New York, Inc., has leased the premises, previously occupied by the Philharmonic Society in Carnegie Hall, where the executive offices of the new organization will be located.

Mme. Cahier Again with Mengelberg

Mme. Charles Cahier, at the special request of Mr. Mengelberg, will sing the alto part in the forthcoming performances of Beethoven's ninth symphony under his direction at the Metropolitan and Carnegie Hall. This is but a continuation of an artistic co-operation between Mme. Cahier and Mr. Mengelberg which has lasted since 1910. Mme. Cahier having annually been soloist with Mr. Mengelberg's orchestra in its tournées in Holland.

Music Students' League Officers Reelected

At its annual business meeting, held at Steinway Hall on Easter Sunday, the Music Students' League re-elected its entire board of officers, with J. Fletcher Shera as president and Dr. Eugene A. Noble as vice-president. It also was decided to augment the League's board of directors from five to fifteen, the additional ten to be made up of active and associate members, and the board to hold monthly meetings.

BRUNO WALTER SCORES TRIUMPH AS CONDUCTOR OF BOSTON SYMPHONY

Gifted Leader Has Notable Success with Press and Public—Mentioned as Possible Successor to Monteux

Boston, Mass., April 1.—Bruno Walter, the German conductor, emulated the worthy example of Caesar in Boston last Friday afternoon and Saturday evening in Symphony Hall, for he came, saw and conquered as a guest conductor at the Symphony concerts. The reception given him was not merely cordial; it was enthusiastic from first to last. His program was conservative, but interesting and well varied. Opening with Weber's stirring overture to *Euryanthe*, Mr. Walter gave it a poignantly romantic performance, virtually recreating it. He then proceeded to Mozart's relatively unfamiliar symphony in D major, No. 35, with an orchestra reduced to forty-eight players, in accordance with the Mozartean period and writing. The effect was extraordinary, the wistfully charming music being revealed with uncanny clarity, yet warmly flowing and beautiful and songful. It was a truly memorable performance, and

the audience recalled Mr. Walter again and again—a response which he shared in a generous manner with the orchestra.

After the intermission Arthur Schnabel played Beethoven's fourth concerto with technical ease, lovely tone and fine musicianship—if not with an over-abundance of emotional display—to a splendid accompaniment from the conductor. For a closing number Mr. Walter presented Strauss' ever-welcome *Till Eulenspiegel*, making us acquainted with a Till who was not cynical and vulgar, but rather a charming and romantic rascal—and ever lyrical. It was an original and altogether delightful interpretation, and the audience responded again very warmly, recalling the guest-conductor many times. Mr. Walter's success with the Boston public was very real—as a man of cultivation, a sensitive musician, a great conductor.

J. C.



ESTER FERRABINI

stirring overture to Collin's tragedy, *Coriolanus*, and two movements from Debussy's orchestral suite, *Printemps*—early Debussy, to be sure, but already abounding in the imaginative insight and delicate beauty which were destined to give him a place apart with the greatest composers of all time.

AKIMOFF PLEASES IN DEBUT.

Alexander Akimoff, Russian bass, formerly of the Petrograd Opera, gave his first Boston recital Thursday evening, March 29, in Jordan Hall. He sang pieces by Handel, Beethoven, Schubert, Tschaikowsky, Moussorgsky, Gretchaninoff, Rubinstein, Dvorák, Gomes, Levenson, Engel, Wilson, Alness and Russian folk songs—an exacting list,

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WHERE THEY ARE TO BE

From April 5 to April 19

Alcock, Merle:	Macbeth, Florence:
Detroit, Mich., April 5-6.	Chanute, Kans., April 6.
Artone Quartet:	Houston, Texas, April 9.
Minneapolis, Minn., April 16.	Sherman, Texas, April 13.
Cadman, Charles Wakefield:	Jacksonville, Fla., April 17.
Columbus, Ohio, April 5.	Baltimore, Md., April 16-18.
Evansville, Ind., April 9.	Wilmington, Del., April 19.
Washington, Iowa, April 11.	
Calvé, Emma:	
Washington, D. C., April 6.	Chicago, Ill., April 8.
Montreal, Canada, April 12.	Des Moines, Iowa, April 12-13.
Casella, Alfredo:	Norfolk, Va., April 18.
Indianapolis, Ind., April 8.	
Chaliapin, Feodor:	Murphy, Lambert:
Portland, Me., April 5.	Wilmington, Pa., April 9.
Cortot, Alfred:	
Tacoma, Wash., April 5.	Phoenix, Ariz., April 5.
Vancouver, B. C., April 6.	Los Angeles, Cal., April 7.
Bellingham, Wash., April 10.	San Diego, Cal., April 12.
Spokane, Wash., April 12.	Sacramento, Cal., April 19.
Crooks, Richard:	Nyireghazi, Erwin:
Springfield, Ohio, April 19.	Albany, N. Y., April 6.
Davis, Ernest:	Boston, Mass., April 8.
Erie, Pa., April 17.	Dover, N. J., April 11.
Fanning, Cecil:	Plainfield, N. J., April 13.
Eagle Grove, Iowa, April 9.	Wilmington, Del., April 16.
Cedar Falls, Iowa, April 11.	Baltimore, Md., April 17.
Flonzaley Quartet:	Reading, Pa., April 19.
Santa Ana, Cal., April 6.	
Los Angeles, Cal., April 7.	
Bakersfield, Cal., April 9.	
Merced, Cal., April 10.	
Berkeley, Cal., April 11.	
Santa Rosa, Cal., April 12.	
San Francisco, Cal., April 15.	
Marysville, Cal., April 16.	
Portland, Ore., April 18.	
Corvallis, Ore., April 19.	
Gabrilowitsch, Ossip:	
Boston, Mass., April 8.	
Gunster, Frederick:	
Corning, N. Y., April 18.	
Hayden, Ethyl:	
Pittsburgh, Pa., April 6.	
Greensburg, Pa., April 9.	
Heifetz, Jascha:	
Poughkeepsie, N. Y., April 6.	
Chicago, Ill., April 8.	
Hempel, Frieda:	
Boston, Mass., April 5.	
Norwich, Conn., April 6.	
Springfield, Mass., April 7.	
Johnstown, Pa., April 9.	
Canton, Ohio, April 11.	
Lima, Ohio, April 13.	
Galesburg, Ill., April 17.	
Peoria, Ill., April 18.	
Hess, Myra:	
Philadelphia, Pa., April 12.	
Greensboro, N. C., April 19.	
Hinshaw's Cox and Box Co.:	
Roundup, Mont., April 5.	
Sidney, Neb., April 7.	
Kalispell, Mont., April 9.	
Lewiston, Idaho, April 10.	
Okanagan, Wash., April 12.	
Wenatchee, Wash., April 13.	
Seattle, Wash., April 14.	
Seaside, Ore., April 16.	
Portland, Ore., April 17.	
Bend, Ore., April 18.	
The Dalles, Ore., April 19.	
Howell, Dicie:	
Scranton, Pa., April 5.	
Jeritz, Marie:	
Toledo, Ohio, April 6.	
Milwaukee, Wis., April 10.	
Columbus, Ohio, April 12.	
Johnson, Edward:	
El Paso, Texas, April 5.	
Chicago, Ill., April 11.	
Jollif, Norman:	
Mt. Vernon, N. Y., April 19.	
Keener, Suzanne:	
Brooklyn, N. Y., April 3.	
Konecny, Josef:	
Altus, Okla., April 5.	
Lawton, Okla., April 6.	
Duncan, Okla., April 9.	
Letz Quartet:	
Summit, N. J., April 19.	
Levitzki, Mischa:	
San Rafael, Cal., April 7.	
San Francisco, Cal., April 8.	

St. Denis Revivals for New York

For the return engagement of one week, beginning April 9 at Town Hall, Ruth St. Denis and Ted Shawn will make several important changes in their programs. Miss St. Denis will revive the famous Legend of the Peacock and the Dance of the Black and Gold Sari, both numbers which have been associated with her in seasons past. Mr. Shawn will be seen again in the spectacular Xchoitl, a dance drama of early Mexico, and will revive the charming Valse Directoire and Japanese Spear Dance. The supporting company will include Martha Graham, Pearl Wheeler, Betty May, Julia Bennett, Lenore Scheffer, May Lynn, Louise Brooks, Charles Weidman and Robert Gorham. A symphonic quartet led by Louis Horst will furnish the accompaniments.

Griffes Group in New York After Long Tour

From Anderson, S. C., to Providence, R. I., via the Middle West, was the itinerary of the Griffes Group which has just finished four weeks "on the road." This organization, which names itself after the late Charles T. Griffes, consists of three fine American artists, Olga Steeb, pianist; Edna Thomas, mezzo contralto, and Sascha Jacobinoff, violinist. That it has won a very sure popularity is evidenced by the fact that it is again to make a trans-continental tour during next season, having made only one last year. This tour is booked for January and February, 1924.

Mildred Clark Stilwell Recital at Regneas'

A good sized company of music lovers attended the song recital given by Mildred Clark Stilwell, soprano, at her teacher's studio, Joseph Regneas, New York, March 28.

Her program contained four groups each of four songs, in Italian, German, French and English, ranging from Handel through Schubert, Brahms, Strauss, to Weckerlin, Faure, Ropartz, Fontenailles, and the Americans, Horsman and Homer. Miss Stilwell sang splendidly, and was much applauded by appreciative, discriminating listeners. Henry Oliver Hirt was at the piano.

M. E. Florio Returns to New York

M. E. Florio, well known vocal teacher who gained a big following in the metropolis several years ago and who, at the solicitation of numerous friends, transferred his field



M. E. FLORIO,
vocal instructor.

of activity to Toledo, Ohio, has just returned to New York, where he has opened a studio at 170 West 72nd Street.

Mr. Florio will devote his entire time in New York to teaching the higher branches of vocal art, in which particular field he has gained extraordinary success. He has to his credit a long list of vocalists, many prominently before the public, who owe all to his excellent guidance.

Prior to coming to America in 1903, Mr. Florio appeared in leading operatic roles at La Scala, Milan, as well as in other Italian cities. In 1902, he was engaged to sing in Bayreuth at the Wagnerian Festival, where he scored big successes in Lohengrin, Tannhäuser and Die Walküre. At the opera house in Munich, he sang the leading tenor roles in Aida and Faust, scoring such a big success that Director von Possart offered him a permanent engagement. In Berlin he appeared in concert only.

Aside from his vocal qualities, Mr. Florio is a composer, pianist, and in fact, an all around good musician. His compositions in classic form have been performed by prominent soloists, and choruses in various parts of the world. Among his compositions which have been successfully performed throughout Germany and France, mention must be made of The Wedding Chorus for organ, solo and mixed voices; Little Sharp Vexations, and others.

Of the outstanding features in Mr. Florio's teaching methods are thorough voice placement, and free tonal emission. All his advanced pupils are eligible to enter the Florio

Opera Classes, thereby gaining exceptional opportunity for ensemble and repertory work.

In the early fall Mr. Florio intends to introduce to New York audiences several of his artist-pupils.

In Toledo, where he has taught during the past three years, his work won much recognition, and his departure from that city is greatly regretted by the musical enthusiasts there. In recognition of Mr. Florio's new British Nation Anthem, God Save Great George, Our King, which he sent to the King for approval, His Majesty, through his secretary, complimented Mr. Florio for this composition and accepted its dedication.

Goldman Band to Open Season Early This Month

The Goldman Band will begin its season here with a concert at the Hippodrome early in April, after which a short tour of important Eastern cities will be made. The summer season at Central Park will commence in June and continue until September, when a transcontinental concert tour will be made, the first ever undertaken by this organization. It will carry the standard of the City of New York as the official band of the city.

Thibaud on the Coast

Reports from the Pacific Coast indicate that Jacques Thibaud is having a tremendous success appearing in joint recital with his fellow countryman, Alfred Cortot, pianist. Mr. Thibaud's last appearance will be in Montreal on April 23. He sails for Europe two days later.

Winifred Byrd Recital, April 13

Winifred Byrd will give her annual piano recital at Aeolian Hall on Friday evening, April 13. Her program, as usual, will be an unusual one, her recital promising to be among the interesting performances of the season.

Music Composers Attention!

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\$100.00 for the most attractive unpublished anthem submitted.

\$100.00 for the second most attractive unpublished anthem submitted.

\$75.00 for the third most attractive unpublished anthem submitted.

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We publish about two hundred anthems a year. By our method of distribution, each anthem is sung by not less than 20,000, in some cases, as many as 35,000 singers within about two months of publication. The demand for so many new anthems every year constitutes a large opportunity for anthem writers, and this anthem contest is our earnest invitation to them to embrace it.

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TOLEDO (OHIO) TIMES, Dec. 7, 1922.—Leo de Hierapolis has the ingratiating quality of tone most baritones lack and was a wonderful Guglielmo.

AUBURN (N. Y.) ADVERTISER-JOURNAL, Dec. 12, 1922.—Leo de Hierapolis, with a well rounded baritone voice, sang Guglielmo.

TOPEKA (KANSAS) DAILY STATE JOURNAL.—Leo de Hierapolis is a good comedian. He conveyed convincingly the idea that he felt exceedingly miserable after taking the poison and he seemed to personally get a lot of enjoyment out of it, creating mirth in abundance, especially when he seemed embarrassed by Dorabella's aggressive flirtations.

COLUMBUS DESPATCH, Dec. 8, 1922.—Leo de Hierapolis is not only an authentic singer, but also a clever buffoon.

ERIE DAILY TIMES, Feb. 9, 1923.—The role of Guglielmo was sung by Leo de Hierapolis who has a baritone voice of especially fine quality and proved himself an artist of unquestionable merit.

BOWLING GREEN (KY.) PARK CITY DAILY NEWS, Dec. 4, 1922.—Leo de Hierapolis in the role of Guglielmo gave much pleasure through his fine singing and convincing portrayal of his role.

LOS ANGELES DAILY TIMES, Feb. 27, 1923.—Leo de Hierapolis is to be highly credited for his vocal attainments.

TUCSON ARIZONIAN, Feb. 21, 1923.—The voice of Leo de Hierapolis is one of real beauty, and seems to partake of the qualities of the great voices of the Latin races in its resonance and expression.

WACO (TEX.) DAILY HERALD, Feb. 4, 1923.—Leo de Hierapolis plays the part of Guglielmo with much fervor, a fervor quite as marked when he disguises himself as Oriental prince to court the other sister.

LOS ANGELES EVENING HERALD, Feb. 27, 1923.—Hierapolis was a good Guglielmo and possesses a very good baritone voice.

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NEW YORK CONCERTS

MONDAY, MARCH 26

COLUMBIA UNIVERSITY CHORUS

Under the direction of Walter Henry Hall, the Columbia University Chorus sang Gounod's *Redemption* at Carnegie Hall on the evening of March 26. The performance on the whole was excellent, for the chorus sang with sincerity of purpose and responded readily to the capable baton of Prof. Hall. This chorus has studied and given public performances of such contrasting works as Bach's Christmas Oratorio and Verdi's *Manzoni Requiem*, besides well known classics of Handel, Haydn and Mendelssohn, as well as later works by Elgar and other moderns.

The soloists for The Redemption were Della Baker, soprano; Alma Kitchell, contralto; Reed Miller, tenor, and Norman Jollif, baritone. Especially worthy of mention is the very fine singing done by Norman Jollif. His is a voice of rich quality, his singing is highly expressive and his diction splendid. Mr. Miller, too, had a large share of the solo work and he gave his lines with a thorough understanding of the content of the text. Miss Baker was well received after her solos and Miss Kitchell acquitted herself well in her small part. There was an orchestra of fifty, with George H. Morgan presiding at the organ.

In reviewing this concert the critic of the *Globe* stated: "If there ever is an All-American college choral society the Columbia University Chorus will surely merit an important place on it."

DORSEY WHITTINGTON

Dorsey Whittington, a young American pianist who teaches at the Institute of Musical Art, where he studied, and who is the head of the piano department of the Brooklyn Academy of Musical Art, afforded enjoyment to a large and friendly audience at Aeolian Hall, Monday evening. Opening with the Bach-Tausig toccata and fugue in D minor and the Brahms Intermezzo in E flat, op. 119, and the rhapsody in G minor, op. 76, No. 2, he followed with the Chopin "Funeral March" sonata, in B flat minor. A group of Chopin and numbers by Godowsky, Palmgren, Debussy and Liszt made up the remainder of the program. He displayed a facile technic and saneness of interpretation, and has respect for the composer's intentions. He is a conscientious player, and has poetic fancy, which was at its best perhaps in the Debussy and Palmgren numbers, which were rendered with delicacy and charm. Godowsky's *Alt Wien*, delivered with good tone, had to be repeated. The last number on the program, Liszt's *Ronde des Lutins*, was technically the best. It was brilliantly executed, with crispness, clarity and surety, though taken at good speed.

Mr. Whittington was enthusiastically applauded and he

responded generously with encores at the close of his printed program.

Mr. Whittington received many fine press comments, among them the following: (*The Sun*) "He is an unusually fine pianist, with much to say, and a young ardor which colors his saying of it. He has the touch of a poet; yet when occasion demanded could turn captain and marshal his notes in sterner mood." (*The World*) "Mr. Whittington further displayed an engaging tone, fine rhythmic feeling and a sound knowledge of the musical structure and meaning of the composition at hand." (*The Herald*) "He showed an excellent technic and brilliance of style."

TUESDAY, MARCH 27

HELEN FOGEL

Helen Fogel, a little chit of a girl, "I weigh ninety pounds and am ten years old," said she, held the close attention of a large audience at Aeolian Hall March 27, in a recital of classic and modern piano pieces. Entire self confidence, utter lack of affectation, and modest demeanor made her appearance very attractive, and her clean cut performance of classic excerpts by Scarlatti and Bach, especially the Loure in G major, brought her well deserved applause. A sonata in D major (Mozart) was marked by crisp phrasing, sparing use of the pedal, and deliberate tempo in the last movement, all this bringing her many recalls and a basket of flowers. In two songs without words (Mendelssohn) she displayed large, singing tone, and in On Wings of Song (Liszt transcription) there was real expression. The Spinning Song was played with such marvelous speed and clearness that she had to repeat it, and the Schubert impromptu in E flat major had in it a dramatic touch, altogether unexpected in this little girl. At the close she played two Chopin pieces as encores, and was led by the hand of her teacher, Manfred Malkin, before the audience. Of course all she played was from memory.

NEW YORK PHILHARMONIC: ARTHUR SCHNABEL SOLOIST

At the Metropolitan Opera House on Tuesday evening, the Philharmonic Orchestra, Willem Mengelberg conducting, began with Cherubini's overture to *Anacreon*. After the brilliant reading of this, there followed the first Brahms piano concerto with Arthur Schnabel as soloist. Mr. Schnabel plays Brahms exceedingly well. Doubtless he did play exceedingly well, but Metropolitan acoustics are miserable, especially for pianos, and the piano seemed to give back unusually little in return for the care he bestowed upon it. Mr. Mengelberg gave his usual painstaking attention to the piano part.

For the second part of the program there was Tschaikovsky's Pathetic Symphony. For those who still like the Pathetic (and the present writer is reckoned among them) it is a rare treat to hear it played as well as the Philharmonic plays it under Mr. Mengelberg's direction. It is a reading of painstaking detail—witness for instance the kettle drum part in the trio of the scherzo—and yet broad in its effects. There was a good sized audience and plenty of applause.

WEDNESDAY, MARCH 28

OLGA WARREN

Olga Warren, coloratura soprano, gave a recital in Aeolian Hall on Wednesday afternoon before a good sized and sympathetic audience.

Mme. Warren, who created an excellent impression at her previous appearances in New York, again demonstrated that she possesses a well schooled voice of unusual quality. Her singing pleased the entire audience, which was not slow in recognizing her many fine points. She was applauded to the echo, was the recipient of many beautiful floral offerings, and recalled time and again. At the conclusion of the program, she was obliged to give several added numbers. Her program comprised numbers by Scarlatti, Sgambati, Hahn, Moreau, Fourdrain, Meyerbeer, Liszt, Fleck, Brahms, Forsythe, Josten, Burleigh, Waller and Hageman. Harry Gilbert accompanied the singer sympathetically.

The New York Tribune says: "Mme. Warren clearly knew what she was about, and sang these numbers of varied type with vocal fluency and clearness and generally adequate attention to expression, especially in Lane Wilson's arrangement of Young's *Phillis Has Such Charming Graces*." The New York American: "The Warren voice is light and flexible . . . and of broad range. In quality it was not without charm." The New York Herald: "Mme. Warren has a certain charm of manner that is valuable to a singer. Her voice is a good one. . . . Her style shows taste and no little fine musical feeling. She had a friendly audience and her singing was much liked." The New York Times: "A group of German songs was well chosen and gave the singer abundant opportunities for displaying a wide range of clear, rich tones and an individual style of singing."

NEW YORK PHILHARMONIC

The last of the series of five educational concerts given by the Philharmonic Society at Carnegie Hall aroused considerable enthusiasm among the large audience which attended on Wednesday evening. Following Cherubini's *Anacreon* overture, Ernest Schelling's fantasy, *A Victory Ball*, which was given in New York for the first time about a

month ago, had its first performance by the Philharmonic. It is a stirring dramatic and effectively scored composition, and Conductor Willem Mengelberg gave it an energetic and colorful reading. Mr. Schelling from a box responded to the applause, in which the conductor and orchestra joined. The other number on the program was Richard Strauss' tone-poem, *Ein Heldenleben*. This, the score of which is dedicated to Willem Mengelberg and the Concertgebouw Orchestra of Amsterdam, was given an authoritative, vivid and fiery interpretation by Mengelberg. Scipione Guidi, who played the violin solo part with exquisite tone and feeling, was applauded heartily. The third section, the Hero's Helpmate, was particularly beautiful, reaching a magnificent climax. Mengelberg conducts with spirit and imagination, and with broad sweep, while not losing significance and beautiful details.

After the Strauss tone-poem the audience remained to show its appreciation, which it did in no uncertain terms, recalling the conductor numerous times, and he called upon the orchestra to rise and share the ovation with him.

DOROTHY GORDON

Before a fair sized and friendly audience, Dorothy Gordon, soprano, gave a song recital at the Town Hall on Wednesday evening. Her program was comprised of Caccini's Amarilli, Faccio's aria from *Amleto*, and an aria by Gluck, as well as numbers by Schumann, Moussorgsky, Gretchaninoff, Faure, Chausson, Debussy, Hue, Sibella, Carpenter and Mana-Zucca, which she rendered with intelligent interpretation and charm. Especially well sung was the Italian Serenade (Chausson), which was given with depth of feeling and poetic imagination. The artist possesses individuality of style and she has the ability of singing in the foreign languages with a diction that excels and is distinct. Miss Gordon has a gracious stage presence and pleasing personality, which gained for her appreciation and many recalls. She was showered with an abundance of flowers from her many admirers. Frank Bibb presided at the piano and was a very able accompanist throughout the entire performance.

The reviewer of the Tribune commented: "There were moments when her simplicity and sweetness, her eagerness to please and her earnestness excused the absence of more generous vocal powers," while the *World* said, "She used her voice with a good deal of skill."

THURSDAY, MARCH 29

NEW YORK PHILHARMONIC: LAMOND, SOLOIST

It was a night of keen and exciting musical delights for the exceptionally large audience which thronged Carnegie Hall to hear Mengelberg conduct some modern music and Lamond play the Tschaikowsky B flat minor concerto—which also sounded amazingly modern under the spirited and sympathetic reading which it received both from the pianist and the conductor. It may be said at once that this concerto has never been heard to better advantage in New York than was the case last Thursday evening. Lamond played it in the solidly dramatic and eloquently poignant manner for which the music cries and he did not hesitate to make the piano crash when such a mood was appropriate. Also he scurried over the keys in amiable musical whispering when he had to present the whimsical middle section of the second movement. In the same part of the concerto his tone fell languorously and melodiously upon the ear. Both the first movement and the finale of the whole work were climaxed thunderously and created an overwhelming effect. It must not be supposed, however, that Lamond concerned himself merely with the passion and picturesqueness of the composition. He read it like a musician and at all times art controlled his performance. It was altogether a perfect piece of piano exposition and the audience extended no end of applause to the player. He is in truth

CLARA CLEMENS BOSTON RECITAL MARCH 1st

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a prodigious pianist and one of the great musical joys of the season.

Mengelberg threw himself into the task of accompaniment with an abandon and fire that were contagious and he and the orchestra gave perfect assistance to the soloist.

The orchestral music of the evening consisted first of all of a suite by Roussel called Pour une Fete de Printemps, op. 22. There followed Rabaud's Eclogue, Virgilian Poem for Orchestra and Schelling's A Victory Ball. The Roussel and Rabaud works were not exactly of the same pattern, yet were kin in method of treatment, coloring and musical purpose. Rabaud perhaps was a little more radical than Roussel, but both of them have so much skill in orchestration, so much delicate fancy and such mastery of interesting harmony that their scores were highly interesting in every measure and gave distinctive and suggestive pleasure to discriminative lovers of intellectual music poetically handled.

The Schelling composition has been reviewed previously in these columns. There remains only to be said that it is a strikingly original and appealing work. Its underlying idea is dramatic in the extreme and it concerns itself with events which still are fresh in every mind. It is easy to see that Schelling did not have to resort to abstruse or esoteric methods in order to make his meanings clear. The very directness and simplicity of the tonal symbols he uses constitute one of the chief artistic assets of his composition. He has shown imagination in his treatment of his subject and remarkable technical skill in orchestrating his tale. The Schelling piece again made a deep impression and after prolonged plaudits on the part of the hearers the composer finally was obliged to appear on the platform and bow his thanks. He also made it clear to the audience that he was deeply grateful to Mengelberg and his players for the fine rendering they had given to the musical child of the Schelling brain.

MARGARET NORTHRUP

Margaret Northrup, a young soprano of charming stage presence, appeared at Aeolian Hall, Thursday afternoon, for her debut recital. Her program was made up of the conventional four groups, old Italian, German, French and English. Miss Northrup revealed a voice of clear, agreeable quality, moderate in volume and evenly produced. Her top notes were especially bell-like. She was most successful in the French group, of which her happiest selection was Fourdrain's Le Papillon. Fêtes Galantes, by Hahn, was repeated. In her English group, which comprised songs by Watts, Marum, Farley and La Forge, The Night Wind, by Farley, also had to be repeated. In all these there was clear phrasing and diction. A friendly audience was very enthusiastic, there were many flowers and several encores. Comment on the impeccable accompaniments of Coenraad V. Bos would be superfluous.

The Post said: "She proved herself possessed of a light but very agreeable soprano voice, flexible, well-trained, responsive to the demands of several styles." The Times commented that: "Margaret Northrup, soprano, made a modest but promising début... singing with a voice often of bell-toned clarity and beauty." The writer on the Evening Mail thought that: "Her voice was of light quality and of sweet timbre, and she sang quite in tune."

FRIDAY, MARCH 30

SCHMITZ, STALLINGS AND VAN KOPPENHAGEN

E. Robert Schmitz, Louise Stallings and Otto van Koppenhagen were the principals in a concert given at the MacDowell Club on March 30 presenting a program of compositions by the Dutch composer, Bernard Wagenaar, and the Americans, Emerson Whithorne, Alexander Steinert and Marion Bauer. The program consisted of a cello sonata by Wagenaar and a group of songs by the same composer, delightfully sung by Louise Stallings. Mr. Wagenaar seems to possess a pleasing talent and writes with some skill.

Mr. Schmitz gave forceful and impressive renditions of piano music by Whithorne, Steinert and Bauer. Whithorne's Aeroplane heard here for the first time. It is of the same nature as his New York Days and Nights, also applauded at this recital. It impresses one as being more really in the American idiom than many other compositions by Americans.

There was a large audience and much applause for the entire program, both for soloists and composers.

ANTONIO MELI

Many enthusiastic admirers of Antonio Meli went to Aeolian Hall, March 30, to hear this young baritone sing an interesting list of songs and to witness hearty appreciation. Mr. Meli's voice has an agreeable natural quality and his smile and general stage bearing are most attractive.

The first group was Italian and included works by Carrissimi, Catalani, Sgambati, Rontani and Leoncavallo. The French composers, Delibes, Chausson and d'Hardelot, had a bearing upon Mr. Meli's next appearance, and Mendelssohn's O Lord, God of Abraham and an American group concluded the program. The latter comprised Sea Fever (John Ireland), The Return (Fibich-Hintze), Speak to Me (Manz-Zucca), Nocturne (Pearl G. Curran), and Sing to Me, Sing (Sidney Homer). Willis Pritchard accompanied fluently throughout.

The Times said: "His voice was of naturally good body and range and intelligently expressive of emotion." The Tribune stated: "Mr. Meli is blessed with a gift of a naturally mellow and flexible voice and there is promise of a future in which he may sing richly and even inspiredly."

SATURDAY, MARCH 31

DOHNANYI

Dohnanyi, the brilliant and masterly Hungarian, gave a recital at Carnegie Hall on the afternoon of March 31, before a large audience, and was received with every mark of approval. His program was not of the light and popular variety. Far from it. It began with Beethoven's Thirty-two Variations and his sonata in A flat major, op. 26, which were followed by Liszt's sonata in B minor, which seemed a little tiresome before its end was reached, being one of those

pieces in which the composer never seems to know when he is done, but takes a fresh start at each apparent cadence, and continues with his aimless wanderings.

The final group consisted entirely of Dohnanyi compositions, very interesting, most of them, and beautifully constructed. The whole program was played with dignity, simplicity and force. Dohnanyi has the charm of sincerity and unaffectedness. Perhaps he might be called cold by those who adore the matinee idol, but to the earnest music lover this is rather a virtue than a vice, and ample interest is provided by the player's sterling musicianship, splendid technical equipment, and clarity of interpretation.

SUNDAY, APRIL 1

JASCHA HEIFETZ

What could one say about a Heifetz recital at Carnegie Hall, especially when it is on Easter Sunday and the thronged audience is in festive mood even before the young fiddle wizard comes upon the stage and puts his hearers under the spell of his finished and fascinating art? The vast body of hearers marveled anew over the Heifetz fingers, the Heifetz bowing, the Heifetz tone, the Heifetz deftness and musicianship in interpretation. He is a delight from the first to the last note of his recital and the thunders of applause that met his every performance were only his due. The program? It does not make much difference, for Heifetz plays everything superbly. At his Sunday recital—his fourth here this season—he gave Respighi's B minor sonata (for piano and violin), Lalo's Symphonie Espagnole, the Ave Maria by Schubert-Wilhelmj, and short numbers by Elgar, Fairchild, Mozart, Achron and Sarasate. Samuel Chotzinoff accompanied expertly.

FRITZ KREISLER

Carnegie Hall harbored one of the largest audiences of the entire season on Sunday evening, the occasion being a recital by Fritz Kreisler.

The violinist, who was in unusually fine form, played divinely, mastering the many intricate technical difficulties with abandon and ease. The golden Kreisler tone was strongly in evidence throughout the entire recital. As his opening number he chose Brahms' sonata in G major for violin and piano, the musicianly and finished playing of which, assisted by Carl Lamson, will be long and pleasantly remembered; Mendelssohn's concerto in E minor, that old war horse, which was played with charm and dignity. Mr. Kreisler presented the latter number in a manner to arouse genuine enthusiasm; he played the first movement passionately and majestically and in the second movement he infused in it warmth and poetry, which kept his hearers spellbound, while the allegro molto vivace (third movement) was played with unusual dash and spirit. As his closing group, he played Siegfried Paraphrase, Wagner-Wilhelmj;

Scherzo-Valse, Chabrier-Loeffler, as well as two Dvorák-Kreisler transcriptions, Slavonic Dance and Slavonic Fantasy. Following these came six encores, the audience refusing to depart until the lights were turned out. Carl Lamson rendered sympathetic accompaniments.

The New York Tribune writes: "But the palm still was Mr. Kreisler's, whose combination of brilliance of technic, singing tone and wealth of expression was unimpeachable, and appreciated as such by the evening audience. . . . But Mr. Kreisler's performance is one to be heard rather than described." The New York Times writes: "Fritz Kreisler . . . gave his admirers again the pleasure of great art and great musicianship in terms of solo violin. He played with Carl Lamson the G major sonata of Brahms and the favorite concerto of Mendelssohn, translating the austere beauty of the one as magically as he transmuted into golden beauty what too often is mere prettiness in the other."

EDNA THOMAS

Edna Thomas gave her third recital of Plantation Songs at the Selwyn Theater, April 1. There was practically a capacity audience. The first two groups were given over to what is commonly known in this part of the country as negro spirituals. The second group contained five numbers which, as Miss Thomas explained, were particularly popular with the negroes in her vicinity during Easter time, and in all justice to her careful study of these characteristic songs, one must say that in this group she has collected songs which possibly have not been equalled. The last one of the group, Am Gonna Lay Down My Burden, is an old and familiar tune sung throughout the entire Gulf States, and the third of the group, Go Down, Death, is one of the oldest and most perfect of any she has collected.

Her third group contained five familiar calls of the vendors in the streets of New Orleans. These are decidedly original and unique and have met with such hearty approval that she has used them in both of her previous recitals here. The last two groups were little French songs, each one more lovely than the other. The entire artistic performance was greatly enhanced by the sympathetic support of Walter Golde at the piano. Both of Miss Thomas' costumes brought gasps of delight from her audience. She looked like an old daguerreotype, quaint and something belonging to another generation.

So much has been written about the artistry of Miss Thomas and the artistic value of her programs that it hardly seems necessary to go into detail at this present moment. But there is one thing which was paramount in the reviewer's mind. Miss Thomas was singing before a theater of her own people, and at the close of the program they shouted and called for their favorite numbers, something which only the foreign artist has enjoyed, so far as the writer knows, during the present season. They knew her repertory, had their favorites and wanted to hear them, and it was with a keen sense of pride that the writer sat

(Continued on page 61)



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Five Master Recitals to Be Used as Observation Lessons by Pupils of Local Teachers—St. Louis Symphony Makes Extensive Plans for Next Season—Notes

St. Louis, Mo., March 23.—A unique concert course has been organized in St. Louis and is presenting its second number on April 6. This is what is known as a piano educational recital course and has been arranged and is being managed by the leading piano teachers of the city. The first of these concerts was given in February by Lester Donohue. Wilhelm Bachaus will present the next program. Next season these piano teachers expect to have five recitals, all by celebrated pianists, and great interest is being shown in the plan. The purpose of the course is to teach by example, and to that end all piano teachers are asked to urge their pupils to attend the recitals. Tickets sell for \$1.00 each, and this amount covers the expenses. The committee of piano teachers, which is conducting the course, does all the managerial work. Among the leaders in the undertaking are Victor Ehling, Ernest R. Kroeger, the brothers Epstein, A. G. Wegman and Ottmar Moll, all of whom have large music schools. The backers of this plan believe that it is the first time anything of this sort has been undertaken in America as supplementary to the regular instruction given piano students. The interest shown by piano students, both primary and advanced, has made them feel that the plan is already a success.

SYMPHONY PLANS FOR 1923-24.

The St. Louis Symphony Orchestra is branching out in several directions in its plans for the next season. Additional men will be incorporated into the orchestra personnel; arrangements have been made for a larger number of rehearsals preliminary to the beginning of the season, and the first one of each pair of symphony concerts will be given on Thursday instead of on Saturday night, with the matinee on Friday afternoon as formerly. The orchestra plans, also, to give number of special programs, details of which have not been announced. There is a general expectation that the symphony orchestra personnel will form the backbone of the orchestra for the Municipal Opera in Forest Park this summer. The orchestra will return home from its spring festival tour just in time to take up this engagement. It now is on the first lap of its six weeks' tour, which will end April 17; after a three days' stay at home the orchestra will leave for a tour which will not end until the middle of May. Reports from the towns in which the orchestra already has played are that capacity houses are greeting the organization, and unusual enthusiasm is being displayed. Manager S. E. Macmillen attributes the unprecedented interest to the fact that many of the towns have heard the orchestra all winter by radio, and thus have gained a desire to hear it at close range and to see Conductor Ganz and his men.

NOTES.

A recital entitled Shakespeare in Music was given this week by Elizabeth Morse, reader, and Alice Pettingill, pianist, assisted by Mrs. Hector M. E. Pasmezoglu, soprano, and Mrs. Franklin Knight, contralto. A number of the poems by the Bard of Avon, which have been set to music

at various times, and excerpts from the operas, *Taming of the Shrew* and *Romeo and Juliet*, were the numbers.

Willard McGregor, St. Louis, pianist, was featured in a recital at the Sheldon Auditorium, in which he played the Brahms sonata in F minor, a Chopin group, a group by Ganz, and the Hungarian rhapsody, No. 15. V. A. L. J.

GUY GATEY-CARRERAS Associated with Universal Concert Bureau

The announcement was made last week that Guy Gatey-Carreras, musical manager of international reputation, is now associated with the Universal Concert Bureau, Inc., of



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GUY GATEY-CARRERAS

New York City. Mr. Gatey-Carreras has not only achieved much in promoting musical projects throughout Europe and South America, but he has also enjoyed a close association with some of the most famous musicians of the age.

For many years he was the intimate friend and manager of Ferruccio Busoni, and for several years he directed and organized the public appearance of Camille Saint-Saëns, who was so devoted to him that on one occasion when Mr. Gatey-Carreras was obliged to resign his personal activity for the great French master in order to carry on a vast musical enterprise that he was fostering, Saint-Saëns telegraphed him as follows: "Que deviendras-je sans vous?" ("What will become of me without you?") a telegram that Mr. Gatey-Carreras naturally treasures very highly.

In Europe he has acted as manager for many artists of the concert platform, as well as organizing tours for the principal orchestras. The "tour de force" achieved by him in 1912 deserves special mention, when without any outside financial assistance, he departed from Berlin with a special train carrying 180 musicians, which composed the famous "Singakademie" and the equally famous Philharmonic Orchestra of the German capital, with George Schumann as conductor, and five of the best known soloists of the day, to perform in Molland, Turin, Geneva, Bologna and other Italian centers, the Passion of St. Matthew by Bach and Brahms' Requiem, for the first time in that country. Incidentally, the tour was a tremendous success, both financially and artistically.

Also to Mr. Gatey-Carreras' untiring efforts is due in a large measure the credit for the resurrection of concert life in Italy, which started in 1910, since he brought to that country such artists as Godowsky, Rosenthal, Maria Carreras, Kreisler, Enesco, Gabrilowitsch, Schnabel, Flesch, Manen, Cortot and others, as well as the most prominent

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Besides many tours organized in Scandinavia, Roumania, Germany and Spain, Mr. Gatey-Carreras' projects throughout South America during the past four years have developed considerably the musical interests and activities of that country.

D. B.

Cortot Still Busy in the West

Alfred Cortot has already made twelve appearances on his present tour of the Far West, and two joint recitals in the State of Washington are scheduled for him in the near future. He will appear with Jacques Thibaud in Seattle on April 9 and in Spokane on April 12.

WASHINGTON, D. C. NOTES

FLONZALEY QUARTET AGAIN DELIGHTS.

Washington, D. C., March 15.—The third and last concert of the season by the Flonzaley Quartet, at the Central High School, under the auspices of the Washington Society of the Fine Arts, March 12, was a rare treat. The opening quartet in F major, op. 18, No. 1, by Beethoven, received such hearty applause that Tschaikowski's scherzo was given as an encore. The quartet in D major op. 11, by Tschaikowski (the rendition of the andante cantabile of which will remain long in the memory), two sketches for string quartet (By the Tarn and Jack o' Lantern), op. 15, by Goossens, together with two more encores, Mozart's Minuet and Lonely Shepherd, by Speaight, completed the program. The great applause and the many congratulations and thanks after the concert were indeed an appeal to the quartet to return next season.

SITTIG TRIO PLEASURES IN CONCERT.

Excellent ensemble was also heard here when the Sittig artists—Margaret, violinist; Edgar H., cellist, and Frederick V., pianist and director—gave a concert at the First Congregational Church. The playing was of good quality, satisfying and musically finished.

INTERSTATE MALE CHORUS GIVES MERITORIOUS CONCERT.

The second concert this season by the Interstate Male Chorus was in every way proof of the high musical ideals that this body of earnest musicians has. The chorus gave an ambitious program which was most creditably presented. Henriette Coquelet, soprano, was the assisting soloist who won great applause for her dramatic interpretation of Batti, Batti, from Mozart's Don Giovanni; The Maids of Cadiz, by Delibes, and Il Bacio, by Ardit. The following numbers were sung with the chorus: Voices of Spring, by Johann Strauss, and Inflammatus, from Rossini's Stabat Mater. Margaret Bowie Grant accompanied Mme. Coquelet and was assisted by Marguerite Allen Ross, at the organ. Clyde B. Aitchison conducted with his customary ability. Robert L. Feuerstein is the accompanist for the chorus. The business director is Harold M. Brown; the executive committee is made up of Lumen H. Macomber, Thomas E. Pyne, Charles F. Smith, J. Paul Kelley; Joseph F. Eshelman is librarian.

CHORAL ART SOCIETY CONCERT DRAWS LARGE AUDIENCE.

Hundreds of admirers of the Choral Art Society, Harold Miller, director, packed the auditorium of the Central High School for its concert on March 9. The assisting artists were Marguerite Carter, violinist; George Dixon Thompson, member of the piano faculty of the Washington College and Clara Young Brown, soprano. The program included the Viking Song, by Coleridge-Taylor; Rose of the Garden, by Owst; Mendelssohn's Farewell to the Forest, Chorus of Homage by Gerickel, Tschaikowski's Hail to the Dance, Wagner's Hail Bright Abode, and other lighter numbers, all admirably sung. Mrs. Carter won much applause playing the second movement of Bruch's concerto and the Mazurka de Concert, by Musin. Mrs. Brown sang Les Filles de Cadiz by Delibes, Mozart's Alleluiah and Where the Blossoms Grow by Sans-Souci. Mr. Thompson played Chopin's nocturne in B major and ballade in A flat major.

LEROY LEWIS AND CLARA ASCHERFELD IN JOINT RECITAL.

A morning musicale of rare charm was given by H. LeRoy Lewis, baritone, and Clara Ascherfeld, pianist, in Studio Hall, March 10. As usual Mr. Lewis' program was composed of numbers of artistic value and musical interest. The first group consisted of modern French songs followed by a Russian group of songs by Rachmaninoff, Cui, and Gretchaninoff. His program also included Wild Geese, by Rogers; A Memory, by Ganz; Tomorrow, by Henschel; Campbell-Tipton's Elegy, and Summer Night, by Huss. Miss Ascherfeld opened her program with two arrangements of Dutch folk songs by Josef Hofmann, Claire de Lune and Arabesques, by Debussy, followed by a Chopin group. Both artists are well known here and added more laurels to their musical crowns.

GROUP OF ORGAN RECITALS.

Louis A. Potter, composer-pianist, and Harry Edward Mueller, organist of the First Congregational Church, gave a fine recital in the church on March 7. Mr. Potter, at the piano, and Mr. Mueller, at the organ, played for the first time a fantasia for organ and piano recently written by Mr. Potter. It is an interesting composition, full of original thematic material, well treated. Mr. Potter also played Bartlett's toccata for organ. With Mr. Mueller as pianist, and Mr. Potter at the organ, they played Liszt's concerto in E flat. They were assisted by the George Washington University Male Glee Club which sang admirably.

Warren Johnson, assistant organist of the Washington Cathedral, gave his second recital this season at the Church of the Epiphany, on March 14, playing with nice finish, good style, and depth of tone that characterizes all he does.

Charlotte Klein, organist of St. Thomas' Church gave a splendid recital at the Church of the Epiphany on March 7. Miss Klein is an able musician.

NOTES.

At the monthly meeting of the Rho Beta chapter of the Mu Phi Epsilon national musical sorority at the Washington College of Music, Miss Klein played several Chopin numbers, Rachmaninoff's G minor prelude, and A Giddy Girl, by Paul Ibert. Clara Young Brown sang Chaminnade's Leto, Lullaby by Cyril Scott, and Where Blossoms Grow, by Sans-Souci. Miss Klein also broadcasted several Chopin and Rachmaninoff numbers for the WEAS radio station which were particularly commented upon for clarity in transmission and excellent rendition.

George H. Wilson gave an organ recital on March 11, at Foundry Church, playing the Prize Song from Die Meistersinger, March from Tannhäuser, and Gounod's O Paradise.

George Daland was assisted at his fifth organ recital this season on March 12 by Gertrude Deland Price, soprano, and George G. Stonebaker, bass.

Netta Craig, soprano; Charles Trowbridge Tittmann, bass; Mrs. H. C. Grimes, pianist, and Durward Bowersox, violinist, with George Daland at the organ, gave a concert at the Congress Street Methodist Church, March 6.

Harvey Murray's recent recital of Russian compositions was an unusual treat and created much favorable comment. The Church of the Covenant evening choir, one hundred voices, directed by Claude Robeson, and the solo quartet

composed of Ruth Peter, soprano; Richie McLean, contralto; Ross Farrar, tenor, and Herman Fakler, bass, gave a special musical service of selections from the Russian liturgy which met with such success that it was repeated the following week. J. H.

SUNDELIUS SINGS A SUBSTITUTE FAUST PERFORMANCE

Due to the indisposition of a singer at the Metropolitan, instead of Ernani, as originally announced, Faust, with Marie Sundelius as Marguerite, was sung recently. To quote



@ Mishkin.

MARIE SUNDELIUS

a paper reviewing the performance: "The substitution of Faust for Ernani as last evening's offering at the Metropolitan proved a happy event in that it brought Marie Sundelius forth to show New York what a lovely Marguerite may remain in penumbra when there is a surplus of sopranos in a grand opera cast. She gave a lovely singing and impersonation to the part."

FOUR DATES IN WEEK FOR ONEGIN

Immediately following appearances in Jamestown, N. Y., and Brockton, Mass., Sigrid Onegin will be heard four times in one week, beginning with a recital in Lindsborg, Kans., on April 1. On April 4, Mme. Onegin sang in Syracuse, N. Y. April 6, she will appear in Chicago, and April 8 in New Britain, Conn. Mme. Onegin's recital programs include songs and airs by Marcello, Martini, Paisiello, Schubert, Wolff, Brahms, Saint-Saëns, and Lotti, as well as many songs in English.

HARRIET FOSTER SINGS AT NEW YORK MUSICALE

Harriet Foster and Mary Pinney gave a joint recital at the home of Mrs. William Dilke Reed last month, and Mrs. Foster will sing in Philadelphia in May.



YEATMAN GRIFFITH ARTIST SCORES SUCCESS.
Inez Wilson, lyric soprano, who has studied for several seasons with Yeatman Griffith, has just returned from a successful concert tour in Canada where many return engagements were booked.



SUMMER SESSION

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EMMA PATTEN HOYT

SOPRANO

In recital at Aeolian Hall on March 6th, and as soloist with the Toledo Symphony Orchestra March 11th

Emma Patten Hoyt gave her first recital in Aeolian Hall yesterday afternoon, her capabilities and personality lifting her program and its interpretation out of the long rut of ordinary debuts. The program she sang was excellently chosen. Her voice is fresh, sweet, pleasing, and she uses it with ingratiating ease and flexibility.—Sun.

Shaw's Song of the Palanquin Bearers served to reveal a voice of pleasing qualities and of broad capabilities.—Times.

To hear Emma Hoyt sing Tschaikowski's Serenade was as much a delight to the eye as the ear. And we wondered why we hadn't heard of this composed young lady before. Her lovely voice has a sweetness and an appeal in the softer and lighter tones that many successful artists could envy. Her French diction was unusually clear, and she has the true detached almost wistful manner of singing these songs.—Mail.

Miss Hoyt is a skilled soprano, whose assurance is reinforced by capability. She sang old songs in French with understanding of mood and style.—American.

She displayed a clever sense of voice management and some skillful phrasing. There was particular brilliancy in her singing of Saint-Saëns' L'Attente.—The World.

She has a good voice, which discloses plenty of volume and resonance.—Herald.

She has a voice of remarkable clarity and sweetness. Beautiful and of gracious stage presence, she won her audience at once.—Toledo Daily Blade.

Mrs. Hoyt's voice is of pleasing quality and she has it well under control. Her program was not one of florid display, but of selections of beauty well presented and served to display the clarity and sweetness of her tone.—Toledo Times.



MUSIC FOR COMMENCEMENT EXERCISES

Appropriate Selections, Both Old and New, for Colleges, Conservatories and Studios, Carefully Graded for the Guidance of Teachers

[This is the third of a series of three graded lists of Music for Commencement Exercises, which are intended to be helpful to those attempting to select music for the coming Graduation Week. These lists have been carefully compiled, with the aid of the publishers, from both old and new music. The grading, as here given, refers to the most difficult of the parts, and teachers can determine for themselves to what grade the other parts belong. The first list was limited to Piano Ensemble, the second list consisted of Advanced Piano Ensemble, and Piano Solos to Grade V. The following completes the list of piano solos, and begins with School Choruses, both secular and sacred.—The Editor.]

Piano Solos Continued

Grade V

(J. & W. Chester, Ltd., London)
QUASI ORIENTALE. By R. Drigo.
(John Church Co.)
A MIDSUMMER WOOGING. By Walter Rolfe.
ARBUTUS. By Gerrit Smith.
A NIGHTINGALE'S SONG. By Ethelbert Nevin.
THE THRUSH. By Ethelbert Nevin.
ETHELINDA. By W. H. Sherwood.

(Forster Music Publishing Co., Inc.)
STAR BLOSSOM. (Novellette). By Frederic Knight Logan.

(Arthur P. Schmidt Co.)
THE MOUNTAIN BROOK. By G. A. Grant-Schaefer.
ROMANY. A Suite of Gypsy Dances, by E. Newrazek.

(Sam Fox Publishing Co.)
LA SOUDANESE. By Ralph C. Jackson.
LOVE LETTERS. (Valse Charming). By Ralph C. Jackson.
A GARDEN DANCE. By G. Vargas.
A JAPANESE SUNSET. By Jessie L. Deppen.
THE DRAGON FLY. By Wilson G. Smith.
WOODLAND MURMURS. By Wilson G. Smith.

(Clayton F. Sammons Co.)
FOREST IDYLLE. By Walter Keller.

(Carl Fischer Co.)
SEGUIDILLA. By Emile Frascard.

(Oliver Ditson Co.)
UNDER LEAFY BRANCHES. By Jacques Weissheyer.

A BALLAD. By Cecil Burleigh.

ETUDE ARABESQUE, ETUDE BURLESQUE and ETUDE VALSETTE. By Louis Victor Saar.

BACH. (Vol. I). The Well-Tempered Clavichord. 48 Preludes and Fugues. Analytic Edition. By Percy Goetschius.

BACH. (Vol. II). The Well-Tempered Clavichord. Arranged and Edited by Percy Goetschius.

(W. F. Paxton & Co.)
THE SILENT HIGHWAY. A suite of four numbers. One Volume. By Percy Elliott.

(London and Continental Music Pub. Co.)
FANTAISIE ESPAGNOLE. By Kaikhosru Sorabji.

(Elkin & Co., Ltd.)
THE ISLAND CAVE and EARLY MORNING. By Edgar Barratt.

TIDES. Two pieces for the piano, by William Baines. The Lone Wreck and Goodnight to Flamboro. Published separately.

(Composers' Music Corporation)
JAPANESE SILHOUETTES. By Kosak Yamada. A set of four pieces. One volume.

Grade VI

(Oliver Ditson Co.)
WINGED WINDS. By Cecil Burleigh.

(John Church Co.)
NEPENTHE AND THE MUSE. By R. Nathaniel Dett.

RAINBOW ROSES. By Edward A. Mueller.

SPRING SONG. By Emil Liebling.

BIRDS AT DAWN. By Fannie Dillon.

VALSE GRACILE. By Horatio Parker.

ROMANCE. By Reginald De Koven.

INTRODUCTION AND FUGUE. By Clayton Johns.

A CRADLE SONG. By Ethel Leginska.

THROUGH ENCHANTING MEADOWS. By W. O. Forsyth.

A DOLL'S BALLET. By Harold Morris.

GRACE. By Mentor Crosse.

SKILL. By Mentor Crosse.

Grade VII and VIII

(Carl Fischer Co.)
HISPANIA. By Albert Stoessel.

(John Church Co.)
SOUTHERN SKETCHES. By Arthur Nevin.

SCHERZO FROM SONATA OP. 2. By Harold Morris.

ENCHANTMENT. A suite of four numbers, published separately. Incantation, Song of the Shrine, Dance of Desire and Beyond the Dream, are titles. By R. Nathaniel Dett.

THREE MOODS. A suite of three numbers by Charles Wakefield Cadman: A Nubian Face On the Nile, To a Vanishing Race and The Pompadour's Fan.

A SONG OF THE SEA. By Harriet Ware.

BARCAROLLE. By Charles Gilbert Spross.

CONTE SERIEUX. By Horatio W. Parker.

PRELUDI ARABESQUE. By James H. Rogers.

TOCCATELLA. By Arthur Nevin.

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PÆAN TO SUMMER. Von Suppe. Published for three parts and four parts.

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THE SONG AND THE BREEZE. Music by Dvorák. Also for three and four parts.

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'TIS JUNE. By Luigi Denza.

MERRY MAIDENS. By Sinclair Dunn.

OH! COME LET US SING. By Sinclair Dunn.

DRINK TO ME ONLY. Old English Air.

O LOVELY MONTH OF ROSES. By Alfred R. Gaul.

JOYS OF SPRING. By Adam Geibel.

IN THE MERRY, MERRY MAY. By F. Clarisse Malard.

GREETING. By Mendelssohn.

MAYBELLS AND THE FLOWERS. By Mendelssohn.

GAILY WE'RE TRIPPING. By George A. Vezie.

A HOLIDAY. By Charles Vincent.

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CROON, CROON UNDERNEAT' DE MOON. By Clutsam. Also mixed quartet.

THE WORLD IS WAITING FOR THE SUNRISE. By Seitz. Male quartet and mixed quartet.

THANK GOD FOR A GARDEN. By Del Riego.

Male quartet and mixed chorus.

WHERE MY CARAVAN HAS RESTED. By Lohr.

Male quartet and mixed chorus.

ROSES OF PICARDY. By Wood. Male quartet, also mixed chorus.

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THE WESTMINSTER COLLEGE GIRLS' GLEE CLUB

Westminster College Girls' Glee Club Active

The Girls' Glee Club of Westminster College, New Wilmington, Pa., gave a most enjoyable concert in its home town on March 1. Per Nielsen, who is the director of the club and also of the music department at Westminster College, had reason to feel proud of the results accomplished. A capacity audience was on hand and great enthusiasm was shown over the work of the chorus. The varied numbers were sung with spirit and good style, and included Drink to Me Only With Thine Eyes; Annie Laurie; Swing Low, Sweet Chariot, Burleigh; I'm so Glad Trouble Don't Last Alway, Dett; Ole Uncle Moon, Scott; Good-Bye, Tosti; Welcome, Pretty Primrose, Pinsuti; Come With the Gypsy Bride (from the Bohemian Girl), Balfe; Little Boy Blue, Nevin; The Elephant and the Chimpanzee, Sims; From the Land of Sky Blue Water, Cadman, and Night of Joy, Strauss. There was also a number by a quartet and a piano solo by Margaret Fraser, who was the efficient accompanist as well.

March 5, Mr. Nielsen directed the Girls' Glee Club in a

HASTE TO THE BOWER OF ROBIN HOOD. Arranged by Alfred Moffat.

DILLY, DALLY, SILLY SHALLY. (Old English). Arranged by Alfred Moffat.

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THE WRECK OF THE JULIE PLANTE. By Geoffrey O'Hara. Baritone solo.

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SIBERIA. By Frederick Ebsen Starke. Full chorus of six parts with baritone solo, or mezzo-soprano. M. J.

(To be continued)

Earle Laros in First New York Recital

Earle Laros, pianist, will give his first New York recital at Aeolian Hall, Friday afternoon, April 13. Mr. Laros has had an interesting career. One of his first appearances



EARLE LAROS

was with the Volpe orchestra, when he toured with that organization as soloist in the Liszt and Chopin concertos. These appearances were veritable triumphs and Mr. Laros was immediately engaged to play the MacDowell D minor concerto with the Philadelphia Orchestra under Stokowski; the Tchaikowsky concerto with the Russian Symphony Orchestra; and the Saint-Saëns concerto in G minor with the New York Philharmonic Orchestra under Stravinsky.

Mr. Laros has made a specialty of historical recitals, many of which have been given in the leading schools and colleges. His repertory is very large and contains the standard works from the 16th century to the present time.

Mr. Laros' Aeolian Hall program includes Schumann's sonata in F sharp minor, op. 11, two choral preludes by Bach-Busoni, and shorter works by Scarlatti, Beethoven, Chopin, Debussy, Dubois, and Chabrier, as well as a prelude,

concert in New Castle, at which time the organization was equally well received. The audience was large and was not slow in showing its appreciation by sincere and enthusiastic applause. The club was on tour from March 5 to March 9, other appearances made being in Sharpsburg, Elizabeth, Braddock, Pittsburgh and Ben Avon.

The personnel of the Westminster College Girls' Glee Club is as follows: First sopranos: Lois Carroll, Dorothy French, Rebecca Gibson, Irene Knobloch, Edith Lockhart, Margaret Macbeth, Ethel McClelland, Martha McCullough, Hazel McGill, Anna Mary McLaughlin, Mary McLaughry, Martha McPherson, Marion Quinn, Lois Sackman, Martha Weingartner; second sopranos—Mary Beatty, Ruth Foster, Mary E. Gibson, Cornelia Gilkey, Laura Louise Latimer, Flora Ellen Martin, Margaret McClure, Martha McConnell, Florence McLane; first altos—Alice Douthett, Margaret Hinkley, Grace Jones, Ruth McConnell, Francelia Osborn, Irma Sutton, Mary Whiteman; second altos—Isabel Chalener, Betty Dunlap, Mary North, Ruth Robinson, Mary Young, Elizabeth White, Dorothy Wise, Helen Wylie; at the piano, Margaret Fraser.

in B minor and a gavotte in A major composed by Mr. Laros.

Following Mr. Laros' appearance in Philadelphia, playing the MacDowell D minor concerto with the Philadelphia Orchestra, the critic of the Record said: "Mr. Laros was easily the star of the performance. He has keen musical talent and a prodigious technic." One of the comments in the Philadelphia Ledger was to the effect that "Mr. Laros played brilliantly and was recalled many times for his remarkable performance of the American concerto."

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I SEE THAT

It is said that Toscha Seidel has inherited a fortune and legal steps are being taken to obtain possession of it. Guiomar Novaes has begun her long Pacific Coast tour. Salvatore Fucito, Caruso's coach and accompanist, will teach at the New York School of Music and Arts. Lee Pattison and Edward Lowrey have collaborated on a song to fox trot time, to be published by T. B. Harms. Erna Rubinstein will concertize in Europe in the fall, returning here the end of December. Lenora Sparkes will be soloist on next spring's tour of the Minneapolis Orchestra. Ruth St. Denis and Ted Shawn are planning a program of dances to music of American composers. Felix Salmond will appear for the third time in the Beethoven Association series in Aeolian Hall, April 16. Oskenonton, Mohawk Indian and pupil of Joseph Regneas, will concertize in England this spring. Leone Kruse will create the soprano role in *The Legend of Sleepy Hollow*, a new oratorio by Carl Hauser. A reception was given at the New York studio of Frederick Dixon on the afternoon of March 25. The departure of Henri Vergrugghen is felt keenly in Australia. The Zoellner Conservatory of Los Angeles has found it necessary to enlarge its faculty. Juan Manén, Spanish violinist, will give ten concerts in Cuba. Annie Louise David appeared in 170 concerts with Mme. Bernhardt on her last tour of America. Millie Ryan has entirely regained her health and will resume professional activities this month. Boston will observe the Chickering piano centennial on April 22. M. E. Flory has returned to New York and opened a studio at 170 West Seventy-second street. The \$1,000 prize offer for a Yale song is open only to Yale men, graduates or undergraduates.

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W. L. Hubbard, *Chicago Tribune*.

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Lillian Pringle, cellist, of Chicago, has completed a tour of 20,000 miles. Claude Warford believes that all serious students can be taught to sing satisfactorily. Helen Fogel, a ten year old pianist, gave a successful Aeolian Hall recital. Earle Laros, pianist, will give his first New York recital at Aeolian Hall on Friday afternoon, April 13. The Vienna Philharmonic's South American tour is now assured. St. Louis has a piano educational recital course. Guy Gatey-Carreras is now associated with the Universal Concert Bureau, Inc. At its annual business meeting the Music Students' League re-elected its entire board of officers. It is reported that Dirk Foch will not conduct the City Symphony Orchestra next season. The 100th birthday of the song, *Home, Sweet Home*, will be celebrated on May 8. The only New York recitals Carl Friedberg will give this season are at the Institute of Musical Art. Owing to the cost of its production, Strauss' *Whipped Cream* ballet will not be given at the Vienna Opera. Following a stay of nine years in Detroit, Charles Hargreaves, tenor, has returned to New York. Vienna papers report that Marie Kolowrat, grandniece of Franz Schubert, is virtually starving. The La Forge-Berumen Studios in New York will offer a unique course in accompanying this summer. It is understood that The Sam Fox Publishing Company will have branches in London and Paris. Ethel Leginska sailed for Europe last week on the Majestic. Mr. and Mrs. Ernest T. Carter held a reception for the Musicians' Club on March 25. Chaliapin's daughter is scoring success in the Russian cabaret, Duvan Torzoff, in Vienna. Mildred Wellerson, the youthful American cellist, astonished Leipzig with her playing. Cincinnati will celebrate its fiftieth May Festival May 1-5. Rochester's new orchestra made a splendid showing at its first concert on March 28. Tucson, Ariz., a town of 28,000 population, has a music club numbering 875 members.

Alfred Wilhelm Hansen, European publisher, died recently. John McCormack will return from abroad in time for his next American tour, in October. Georg Hartmann will not be permitted to resume his position as director of the Deutsche Opernhaus in Berlin. It is rumored that the Metropolitan Opera contemplates an extension of its regular season next winter by one or two weeks.

Mr. and Mrs. Ernest Schelling entertained in honor of Wilhem Mengelberg's birthday, on March 28. Joseph Carl Breil is writing another opera.

The German Opera Company gave fifty-six performances of fourteen operas during its New York season.

Dr. Hans Schoor, Queeralles 23, Klotzsche-Dresden, Germany, seeks material for a biography which he is writing of Antonin Dvorak.

Richard Strauss and Max Reinhardt will teach at the Vienna State Conservatory next season.

Percy Rector Stephens was operated upon for appendicitis on March 28.

Fourteen concerts will be given at Carnegie Hall next season by the State Symphony Orchestra of New York, Inc. The Westminster College Girls' Glee Club, Per Nielsen, director, has been well received in concert on tour.

Lawrence Gilman succeeds the late H. E. Krehbiel as music critic of the Tribune.

Much interest is manifested in Josef Lhevinne's summer master classes at the American Conservatory.

John Powell will give three talks on music at Rice Institute, Houston, Tex.

The Goldman Band will give its first concert of the season at the Hippodrome this month. G. N.

Unique Success of Huss Viola Sonata

Mr. and Mrs. Henry Holden Huss can be heartily congratulated on the artistic performance of their pupils at the last meeting of the Huss Music Club on March 10, in their spacious Steinway Hall studio.

Georgette Bushman's singing was especially noteworthy by reason of its delicacy, finish and musical feeling. Mabel Merrill displayed a soprano voice of great beauty and decided possibilities for future artistic development. Edmund Nesadoski and Edith Segel gave pleasure in groups of piano solos, and Florence Sansom was enjoyed in vocal solos. E. Marion Texton's two original pieces also pleased. Lillian Loewe gave a delightful performance of Liszt's Gondoliera and Rubinstein's Staccato Etude. Charles Ames, a newcomer among the Huss piano pupils, showed promise of great achievement in the future by his playing of the finale of Beethoven's Moonlight sonata. The club had the privilege of hearing Eduard Krejner, the violinist of the Letz Quartet, who, with the composer's assistance, gave a splendid interpretation of the poetic and passionate Huss viola sonata. The effect of this imaginative and very original work was



SHURA CHERKASSKY.

This eleven year old pianist from Russia caused a veritable furor when she gave her first recital in Baltimore on March 3, when it is reported that 4,000 people were unable to gain admittance to the hall. According to critics who have heard him play, his technic is amazing and he plays with the assurance and refinement of a great artist. The young pianist is here photographed with (left) Julius Bloom, his uncle and personal representative, and Frederick R. Huber, municipal director of music of Baltimore, who brought him to the attention of the music world.

greatly enhanced by the exceedingly apposite lines from Baudelaire, indicating the mood of each of the three movements, which were selected and read by Esther McCollough in the original French and also in a beautiful English translation which the reader had made for the occasion. One of Mr. Huss' old pupils, Miss E. A. Wrigley, presented one of her pupils, Jeanette Crane, in a brilliant performance of MacDowell's concert etude.

Mrs. Huss closed the program with a delightful interpretation of three unusual songs—Fauré's *Après un rêve*, Huss' *The Smile of Her I Love*, and Schumann's *Dedication*.

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BERLIN

(Continued from page 23)

Puccini-ish sweetness and rather cheap Viennese lyricism guaranteed to this music an easy success.

The same objection must be raised against the pretty, all-too-pretty suite from the music to Shakespeare's *Much Ado About Nothing*. Apart from this feature, one may sincerely admire the excellent workmanship, the fine orchestral treatment and masterly form displayed. The total impression of the concert was that Korngold seems to be in a critical state of his artistic development. Will he finally choose the commodious road of easy popular success or the steep and laborious path leading into new and unexplored regions of art? At present he can hardly be counted as a pathfinder in music.

"As a conductor (this being his first appearance in that capacity here) Korngold has acquired considerable skill. With little excitement and expenditure of violent gestures he makes the orchestra play very precisely and brings out his intentions clearly, simply and convincingly. Naturally there was abundant enthusiasm on the part of the audience, mixed with slight protest, probably based on anti-Semitic grounds."

WORKS BY SIBELIUS AND NOVAK PLEASE.

Two other orchestral novelties heard here for the first time in these dry weeks are Sibelius' *Ein Saga*, the Finnish composer's earliest symphonic poem, with which Furtwängler opened the ninth Philharmonic concert last week, and Vitezslav Novak's *In the Tatra*, conducted by Johannes Heidenreich, at the head of the Berlin Symphony. The former, well enough known, made a remarkably deep impression because of its noble, though pleasing melodies, its mysterious northern color, and the ingenious formal and contrapuntal development of its themes. Sibelius, who is still best known by his early works here, is just beginning to be appreciated at his true value in Germany. Novak's work, too, is full of characteristic local color, suggestive of the landscape of the composer's home. It is a remarkable addition to the list of really valuable symphonic pieces by Czech composers headed by Dvorak and Smetana.

MORE AND MORE JAZZ.

In the field of chamber music novelties have, as usual, been more frequent. The seventh "Melos" evening brought a whole bagful of new piano music, played with remarkable virtuosity and evident sympathy of Erwin Schulhoff, whose own *Partita* (op. 41!) formed the conclusion of the program. A "partita" in Bach's time was a series of pieces in the dance forms of the period. According to that definition, the title is correct enough, though there are still people who are shocked by the association of such hallowed generic titles with our modern steps, trots and slides. Like George Antheil, the American, and to some extent Paul Hindemith, the German, Erwin Schulhoff, the Russian, is all jazz (the noise that made America famous). He is undoubtedly more musical in the application of these rhythms than the former, and more original than the latter. His *Tango-Rag* (whatever that is) is surely a remarkable composition. But none of these young men have yet discovered the proper sequence that will save the new dances from monotony, as the changes of rhythm and contrasting keys did for the old.

POULENC, BERNERS, ORNSTEIN.

Francis Poulenc's Suite and *Mouvements perpétuels* (bravo, Schulhoff, for daring to play a Frenchman now!) were more précieux and sentimental, though well-made and pleasing (Debussy aftermath); and Lord Berners' *Fragments psychologiques* (why the French titles?) very clever but too short. Leo Ornstein, represented on this program by a *Prélude*, seemed suspiciously Schönbergian. Leo, you didn't . . . ? did you?

Hindemith, seldom absent from a novelty program, because at his comparatively tender age he has something to offer for every instrument or combination, opened a program of modern cello sonatas played by Sela Trau (cello) and Felix Petyrek (piano). It is about the least distinguished work of the young musician that I have heard, and had best be forgotten. Printing and paper, though expensive, is still not expensive enough, it seems. Eugene Goossens' cello rhapsody is ingratiating and has beautiful moments, though likewise too easily written. But a duo for violin and cello by Zoltan Kodaly (played with Ivor Karman) proved to be full of fine rhythmic and polyphonic ideas and brimming over with racy charm. Not a very weighty work, but plastic, alive, and never banal. A piece that, unusual as it is in its combination, ought to be a grateful addition to chamber music programs.

THE LATEST FAD: VIOLINS ALONE.

Stefan Frenkel, a promising and musically young violinist, also presented two modern sonatas, the first by Hugo Leichtentritt, for violin and piano (Bruno Eisner), having been reviewed in this column on another occasion. Its remarkable structural qualities and elevated musical thought were again in evidence. The other, for violin alone, was by Frenkel himself (op. 1) and proved thoroughly worth while, being original in musical substance, ingenious in its development and absolutely violinistic in character. To write a violin solo sonata without a dull moment in it is in itself proof of unquestionable musicality. Another successful example of this now fashionable species was offered a second time in two weeks by the remarkable young fiddler, Max Rostal, evidently by special request. It is the work of Emil Bohmke, reviewed here on the occasion of its first performance.

PFITZNER'S NEW CONCERTO.

To these more or less interesting premières must be added one for which I travelled expressly to Dresden, namely Hans Pfitzner's new piano concerto, played there for the first time by Walter Giesecking under the baton of Fritz Busch. It is not a great work, but as modern piano concertos go surely a worthy addition to the genus. It is pianistic enough to be grateful to the player, and at the same time gets plenty of interesting effects from the orchestra, as might be expected from an essentially orchestral composer. Its thought world is that of the German romanticists, and except in a few transitional chord passages with doubtful key genealogy, does not reach beyond the harmonic ideas of Brahms. A rapid six-eight scherzo with effective gymnastics of reiterating horns is a sure hit, and the accelerando finish of the finale, with unison figures in piano and orchestra, is effective. In general one gets the impression that the "ascetic" Pfitzner has in this composition had more

than a casual eye for effect. The Adagio is a mere intermezzo, but as beautiful as it is short, nobly lyric in mood.

The concerto had a brilliant performance at the hands of Giesecking, now the unquestioned leader among the young German pianists, and Busch, to whom the work is dedicated, led his crack orchestra in an exemplary accompaniment. Ovations for all hands, including the composer, who was present, at the end. I was grateful, too, for a splendid performance of a transcendently beautiful work that is almost never heard, namely Reger's orchestral Serenade, op. 95, played in commemoration of Reger's fiftieth birthday, on March 19.

CÉSAR SAERCHINGER.

Anita Malkin in Berlin

Anita Malkin, daughter of Joseph Malkin, solo cellist on tour with Farrar, has been in Berlin, Germany, with her mother since September, 1922, studying with Carl Flesch, one of the best violin pedagogues in Europe, and is making unusual progress, according to latest reports. She is also taking theory and harmony lessons from the eminent theorist



ANITA MALKIN

and composer, Prof. Dr. Paul Ertel. After practicing four hours daily on her violin she finds recreation in playing string quartet music.

Before leaving for Europe she was soloist five times with the Chicago Symphony Orchestra, in both Chicago and Milwaukee. She also gave two recitals in Orchestra Hall, Chicago, and last year was presented by her admirers with a beautiful violin by the celebrated Tarisio Bergonzi.

Mr. Malkin expected to be in New York April 1, where he has many warm admirers.

WHEN IN BERLIN

please register at the office of the MUSICAL COURIER, Schelling Strasse 9, so that our correspondents throughout Europe can be of service and assistance to you wherever you may sing or play, or just visit.

Fucito at N. Y. School of Music and Arts

Salvatore Fucito, Caruso's coach and secretary, author of the book on *The Art of Singing*, has been engaged by the New York School of Music and Arts, Ralfe Leech Stern president, and will accept pupils forthwith. As present coach of Martinelli and other leading Metropolitan Opera artists, he occupies a prominent position as an authority on operatic interpretation, tradition, etc.

Gabrilowitsch in All-Chopin Program

Ossip Gabrilowitsch has prepared an all-Chopin program for his third and last New York recital of the season, in Aeolian Hall, Saturday afternoon, April 14. His choice of numbers includes the twelve preludes of op. 28, the sonata in B flat minor, besides a mazurka, nocturne, étude, valse and the scherzo, op. 20. Mr. Gabrilowitsch will give the same program in his Boston recital, April 8.

De Vere-Sapiro Gives Program

Clementine De Vere-Sapiro was the vocal soloist at Cercle Franco-American, March 16, at the Hotel McAlpin green room, singing the aria from *La Juive* (Halevy), with splendid voice, crystalline clear and dramatically vibrant. She goes West on a recital tour soon, the first engagement at Jacksonville, Ill.

Paderewski in Brooklyn Recital May 2

Paderewski will appear in a second recital in Brooklyn in the Academy of Music, Wednesday evening, May 2, under the auspices of the Brooklyn Institute of Arts and Sciences.

Remember the Name

MAX GEGNA

Russian Cellist

JOHN SAMPLE
American Tenor

Creator of the Role of Sisera in World Premiere of "Deborah and Jael"—Ildebrando Pizzetti's New Opera—Presented Recently at La Scala, Milan, Under Direction of Maestro Arturo Toscanini.

Herewith Appended a Few Notices:

CORRIERE DI MILANO

THE TENOR, JOHN SAMPLE, AT LA SCALA

We are happy to announce the very brilliant success attained by John Sample at La Scala interpreting the new opera of Maestro Pizzetti—"Deborah and Jael." We have in him a tenor who was only yesterday but little known and has come to the front in a moment and in a most brilliant manner, for he displays in his interpretation of Sisera uncommon qualities, absolute sureness, a clear powerful voice and a diction so perfect that many may envy him. He makes excellent use of *mezza-voce*; his figure is admirably suited to represent the Canaanite warrior and his action is always intelligent. Great was his responsibility, because such a part though lacking what is commonly called real singing, makes great demands on its interpreter. John Sample met all these demands upon him in a splendid manner. Here is a tenor who has truly made place for himself in the theatrical career. Besides his beautiful voice gives us the assurance that in operas of another kind from this very special one his beautiful voice will appear to even better advantage in all its splendour. Many were the curtain calls he and his fellow artists had at the end of every act together with Maestro Toscanini and Maestro Pizzetti.

RASSEGNA MELODRAMMATICA

The tenor John Sample with his imposing height, rendered, in admirable style the figure of King Sisera, outlining with perfect diction and faultless intonation the many short themes of his recitatives and intensifying with remarkable tragic intuition, the vibrations of his beautiful voice, in the passages of broad full melody. He is an artist, who though at the beginning of his career revealed himself a precious find, worthy of La Scala and of the honour of creating a first part in an opera that has aroused as much interest and has been given with as much elaborate care as this.



AS SISERA



THE INTERSTATE MALE CHORUS OF WASHINGTON, D. C.

is composed chiefly of men of the official force of the Interstate Commerce Commission, together with a few men from neighboring departments who have the same musical interests and enthusiasm. The organization was formed several years ago by Clyde B. Aitchison, who is one of the Interstate Commerce Commissioners. In less than three years the club has obtained a repertory of about eighty numbers. The schedule provides three concerts a year, with soloists of grade commensurate with the club's own high ideals. The popularity of the club has grown so that its second concert of the season on March 8 had to be held in the Masonic Auditorium in Washington instead of in the Interior Department Auditorium, as formerly. The picture shows the club, the conductor, Clyde B. Aitchison, and the two soloists of the season, Mme. Henriette Coqulet, soprano, and (left in the first row) Charles T. Tittmann, basso. Mr. Tittmann has been soloist twice with the club.



ESTHER HARRIS DUA AND HER PUPIL, ISABELLE YALKOVSKY.

Isabelle Yalkovsky, fifteen year old prodigy pianist, artist-pupil of Esther Harris Dua, president of the Chicago College of Music, appeared as soloist with the Chicago Theater Symphony Orchestra, Sunday, April 1. Miss Yalkovsky played the Busoni-Liszt Spanish rhapsody.



MR. AND MRS.
RICHARD
HAGEMAN IN
NEW YORK.
After a successful
season in Chicago,
Mr. Hageman has
returned to the
metropolis and
will be at the
Hotel Ansonia.



FAYE FERGUSON,
a young American pianist, who scored a splendid success on February 25 as soloist with the Cincinnati Symphony Orchestra, under the direction of Fritz Reiner. She was heard in the Mendelssohn concerto in G minor, which was performed with the technic, musicianship, delicacy and finish of a mature artist. She received an ovation, and as an encore gave a brilliant performance of Liszt's "La Campanella." Miss Ferguson received her musical education under Marian Thalberg of the Cincinnati Conservatory of Music, under whose instruction her progress has been unusual. To quote only one of the Cincinnati critics (Commercial Tribune): "Miss Ferguson displayed a highly developed technic, musical intelligence and a discriminating artistic sense. She is distinctively representative of the achievements of Cincinnati as a musical center."



NELLIE AND SARA KOUNS
on the stern of the Berengaria when they sailed for Europe
on February 20.



QUARTET OF AMERICAN PROMENADERS AT MONTE CARLO.

Left to right: Edwin Schneider, accompanist; Mrs. William A. Horning, Mr. and Mrs. John McCormack. The tenor has spent the season at Monte Carlo and appeared in opera there. (Photo © by Underwood and Underwood.)



CECILIA CRAMER,

soprano, who made a successful operatic appearance before a Broadway audience, March 24, in the role of Nedda (Pagliacci), which she had already sung in Passaic. Her beautiful voice and intelligent acting, together with a fine stage presence, stood out well against the tragic background of this popular opera. Miss Cramer studied singing with the Sapios, and the result of excellent training was apparent throughout her work.



CHARLES WAKEFIELD CADMAN.

Charles Wakefield Cadman, who left for a tour of the South and Middle West with Princess Tsianina, and appeared in the following cities in March: March 8, Corpus Christi, Texas; 10 and 12, Galveston, Texas; 15, Greenville, Miss.; 16, Jackson, Miss.; 17, Talladega, Ala.; 19, Hopkinsville, Ky.; 20, Lima, Ohio. A short tour of Pittsburgh district for ten days was scheduled to follow. April dates include: April 2, Alliance, Ohio; 3, Bellevue, Ohio; 5, Columbus, Ohio; 10, Evansville, Ind. Mr. Cadman will return to California about April 16, where he is booked to present recitals alone during April, May, and June.



WASSILI LEPS,

the well known conductor, photographed in Monte Carlo with Mme. De Zeilinska, a singer who appeared on tour with Kubelik. Mr. Leps recently spent some weeks traveling in Europe, and as this was the first extended vacation he has had in about twenty years he made the most of his time and enjoyed himself to the utmost.



MRS. WILLIAM COWEN AND HER LITTLE DAUGHTER, MARY.

Mrs. Cowen is playing a triple part in music in New York just now. She is chairman of the Special Program Committee of New York's Music Week, which will arrange programs during the week for charity institutions, prisons, homes, etc.; she is chairman of the Stadium Concerts' Auditions, which begin this month, and chairman of the Score Committee of American composers (manuscripts of orchestral compositions) closing May 1. (Photo © David Sanford.)



CHORUS OF THE SOCIETY OF THE FRIENDS OF MUSIC.
(Left to right, first row) Stephen Townsend, chorus master; Artur Bodanzky, conductor, and Harry M. Gilbert, accompanist. As is well known, this organization gives a series of concerts in New York each season.



ANIL DEER,
coloratura soprano, on her Southern tour, snapped in Yuma, Ariz., after her song recital given there February 23.



YORK OPERATIC SOCIETY IN THE MIKADO.

This popular Gilbert and Sullivan comic opera recently was produced by the York Operatic Society, York, Pa., at which time all the principals of the members of the cast were pupils of W. Warren Shaw and Mrs. Camilla Stieg-Treble and students in the Shaw summer school of singing at York, Pa. Among those taking principal roles were Louise Finkbinder, Katisha; Ralph Garrett, Nanki Poo; Leslie Joy, Ko-Ko; Erwin Schroeder, Mikado; Florence Wolpert, Yum-Yum; Pauline Lehn, Pitti-Sing. The last two mentioned and Bertha Shellenberger also were the three little maids.

CHICAGO SEASON CONTINUES UNABATED

Paderewski, Kreisler and Novaes Attract Large Houses—Sixth Concert of Civic Orchestra Gives Pleasure—Faculty Members of Columbia School in Recital—Beethoven Trio Concludes Series—Chickering Commemoration—Sevcik Attracts Large Class—Esther Dale Reveals Beautiful Voice—Notes

Chicago, March 31.—Who said Chicago was indifferent to music? Is it a sign of being unmusical if the vast Auditorium is pack-jammed on two successive days—Saturday afternoon and Sunday afternoon—the Playhouse, the Studebaker Theater and Orchestra Hall all crowded to capacity on the same Sunday afternoon for musical programs? Let it also be stated that both the Saturday afternoon and Sunday recitals at the Auditorium were second appearances this season of masters of the keyboard and the bow—Ignace Paderewski and Fritz Kreisler, respectively.

PADEREWSKI.

Paderewski swept all before him with his superior playing of a program, which in the hands of a lesser master might become tedious. The numbers included were the Bach chromatic fantasia and fugue; Beethoven's significant sonata, op. 3; Schumann's lengthy F sharp minor sonata, a Chopin group—F major ballade, B major nocturne, three etudes, mazurka, No. 3 and valse op. 42—the pianist's own nocturne and the Liszt Hungarian rhapsody. A tremendous program, marvelously rendered by the great Paderewski, whose transcendent art will live on forever! An ovation, the like of which is seldom witnessed, was accorded by the army of worshippers at Paderewski's shrine. Wessels & Voegeli were responsible for the concert.

KREISLER AT THE AUDITORIUM.

In a recital of romantic music, Fritz Kreisler bade his Chicago admirers farewell for the season. The Kreisler mastery and perfection were ever present in everything he played, and thus, his listeners were afforded a great treat. There was the Brahms G minor sonata opening the program, followed by the Mendelssohn E minor concerto, the Wagner-Wilhelm Siegfried Paraphrase, the Chabrier-Loeffler waltz caprice and Kreisler's arrangement of Dvorak's slavonic dance in G major and slavonic fantasy. Demonstrations of approval were, as usual, abundant and brought many extra numbers. This was under F. Wight Neumann's direction.

GUIOMAR NOVAES' RECITAL.

One of the most satisfying pianists now before the public, Guiomar Novaes, has a host of followers in the Windy City whose sincere admiration she holds always. Last Sunday's recital at the Studebaker was another demonstration

of the genuineness and sincerity of her art, the exquisite loveliness of her tone, the remarkableness of her technic and the originality and refinement of her poetical and intelligent interpretations. She gave her listeners much cause to rejoice in her playing of the Chopin F sharp impromptu and the B flat minor sonata of the same composer, and doubtless in the balance of her interesting program, which, however, could not be heard by ye scribe. She had listed a Scriabin prelude and étude, Blanchet's Au Jardin du vicéuse Serial, Moszkowski's La Jongleuse, Albeniz' Triana and a closing Chopin group—three études, a mazurka and the C sharp minor scherzo. Especially interesting was the originality with which she charmingly touched up the Chopin numbers heard, which won the immediate approval of the large audience on hand. This recital, too, was under the direction of F. Wight Neumann.

CIVIC ORCHESTRA'S SIXTH CONCERT.

The last concert this season by the Civic Orchestra was given Sunday afternoon, March 25, at Orchestra Hall and it served to impress stronger than before its ever increasing worth and the brevity of the time when its members may be called upon to take their places in the leading orchestral bodies of the country. The program was such as to convey pleasure and profit because of its interesting interpretation by the players through its conductors—Frederick Stock and Eric Delamarter, his assistant director, who certainly deserved the spontaneously hearty recognition given their work by the large audience present, for in bringing this body to its present state of perfection in tone, color, technic and adherence to pitch, a great achievement stands to their credit. Hilda Edwards, pianist, was the soloist, who acquitted herself well in the rendition of a concerto by Oldberg, meeting the approval of her auditors.

COLUMBIA SCHOOL FACULTY MEMBERS IN RECITAL.

Two members of the Columbia School of Music faculty joined forces in a recital at the Playhouse on Sunday afternoon—Parthenia Vogelback, pianist, and Sybil Comer, soprano. Both gave an excellent account of themselves to the great delight of the very large audience present, whose ardent applause punctuated each group and necessitated the adding of encores.

BEETHOVEN TRIO CONCLUDES SERIES.

To close its most successful series of three chamber music programs the Beethoven Trio presented a most fitting and unusually interesting concert last Sunday at 5 o'clock in the charming drawing room of the Cordon Club. The secret of the success of this excellent organization lies in the spontaneity and enthusiasm with which it goes about its task and which puts chamber music in a most interesting light. Few chamber music bodies there are which can make entire programs of trio music more enjoyable than the Beethoven Trio. There is also in its playing that unity of thought and aim, excellent musicianship and youthful vigor which make for illuminating renditions. The trio played the noble Beethoven trio, No. 7, with inspiring excellence, and the difficult Ireland Phantasia in A minor with complete mastery. The members—M. Jennette Loudon, pianist; Ralph Michaelis, violinist, and Theodore Du Moulin, cellist—were heartily applauded by the large and delighted audience. Long may this splendid organization live and continue to give these charming series in their home city.

EDWIN GRASSE'S VIOLIN CONCERTO HEARD.

On the program of last Sunday morning's regular noon concert at the Chicago Theater a new and most interesting violin concerto was given its first performance in the Windy City by Eugene Du Bois, concertmaster of the Chicago Theater Orchestra. Its composer, Edwin Grasse, a blind musician of New York, has written a concerto of worth, which has to recommend it a wealth of flowing

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melody, a definiteness of form which reflects the studious musician, and clever orchestration. As played by Mr. Du Bois, the concerto won instant success at the hands of the large gathering.

ANOTHER CONTEST ANNOUNCED BY S. O. A. M.

So successful has been the first contest for young American artists, conducted by the Society of American Musicians on March 12, that the Orchestral Association and Frederick Stock have authorized the society to conduct another contest next season. Violoncello will be added to the list, thus giving young artists in cello, violin, piano and voice, opportunity to compete for appearances as soloists with the Chicago Symphony Orchestra in the series of "popular" concerts at Orchestra Hall. Conditions for entrance to the contest will be made public early in August. The contest will take place in January, 1924.

CHICKERING COMMEMORATION.

To commemorate the hundredth anniversary of the founding of the house of Chickering, the Chicago branch got together the Chicago Symphony Orchestra, Frederick Stock and Erno Dohnanyi, pianist, for a concert in Orchestra Hall on Monday evening, March 26. Dohnanyi participated both as conductor and piano soloist, presenting on both occasions his own compositions. His suite for orchestra, known to the patrons of the Chicago Symphony Orchestra, received a stirring reading under his energetic baton and once more proved a most attractive number. In his piano concerto he was perhaps less happy, for, though it was remarkably well set forth, it contains snatches of other composers' works and has not the stamp of originality. However it is well written and contains much that is of interest and served for an excellent vehicle for the pianist. He was acclaimed to the echo on both occasions and had to bow acknowledgment many times. The second movement of the concerto was performed by the Ampico, re-enacting the playing of Mr. Dohnanyi, which proved highly interesting, even though it balked in the middle of the movement, but was quickly adjusted so that much was not lost. Under Conductor Stock's splendid leadership, the orchestra presented beautiful readings of the Beethoven Coriolanus overture and the Schubert Unfinished Symphony. Just before the intermission a short, clever address was made by Karleton Hackett, the erudite critic of the Chicago Evening Post.

THE ARIMONDI RETURN FROM FRENCH LICK.

After spending two weeks at the French Lick Hotel at French Lick Springs (Ind.), Aurelia and Vittorio Arimondi have reopened their studios in the Fine Arts Building.

SEVCIK ATTRACTS LARGE CLASS.

Prof. Otakar Sevcik, famous as the teacher of Kublik and other artists now before the public, has a very busy teaching schedule at his Bush Conservatory studio. The world-renowned reputation of the famous teacher has attracted pupils from all parts of the United States and Europe as well. On his arrival in Chicago he brought with him seven pupils who had followed him to Europe and back again, and since then so many have applied for lessons that he is constantly busy.

That Americans have been eager to study with the great maestro is evidenced by the wide-spread localities which they represent. Pennsylvania, Michigan, Mexico, Kansas, Connecticut, Wisconsin, Texas and Oregon are but a few, and of course there are a large number of fine talents from Chicago and vicinity.

Professor Sevcik is a wonderfully skillful teacher and takes the greatest interest in his pupils, both personal and artistic. So rare is it that a great man of his attainments

gives so much personal interest and he is prodigal of time as well. A lesson of an hour or an hour and a half is no novelty to his pupils, but a rare treat for them to be in contact with so great a mind. Unbounded enthusiasm exists among those fortunate enough to be accepted in his class.

ESTHER DALE IN RECITAL.

Those who attended the presentation of Esther Dale, a new soprano, at Lyon & Healy Hall, March 29, offered by the astute F. Wight Neumann, were well repaid for their efforts. Those who did not, missed an extended program of choice lieder songs charmingly delivered through the medium of Miss Dale, who possesses a surprisingly beautiful voice, full of color, flexible, matured and happily adapted to the demands made upon it in lieder work; intelligence in interpretation of the range of emotion each effort brought forth was an outstanding virtue greatly to her credit. In this particular field a large number of auditors contributed to the inspiration of the artist as well as to the pleasure of the occasion. It is expected that future appearances will be greeted with houses commensurate with her artistic merit. Leon Benditsky, a prince of accompanists, proved a great asset at the piano as usual.

AMERICAN CONSERVATORY NOTES.

Aletta Tenold and Grace Welsh, pianists, and members of the conservatory faculty, will give a two-piano recital on Saturday afternoon, April 7, at Kimball Hall.

The theater organ department at the conservatory is enjoying the largest enrollment it has ever had. In addition to the number of students preparing themselves to be theater organists, there are many professionals who see the necessity of perfecting themselves to a still greater degree. Arrangements are being concluded to offer actual screen experience in a small private theater.

The conservatory summer session and master school will extend from June 25 to August 4. Practically all of the leading teachers will be present and there will also be master classes by Josef Lhevinne, Mme. Delia Valeri and William S. Brady. A large enrollment has already been made.

Esther Johnson, who graduated last June in the Public School Music Department, is now supervisor of music, Sanborn, Iowa.

LOUISE ST. JOHN WESTERVELT STUDIO NOTES.

Lola Scofield, soprano, was soloist at the New Tiffin theater last week and is singing at the Broadway Strand this week. On March 26, Elizabeth Houston, contralto, and Marion Capps, soprano, sang at the musicale given by the Mu Iota Chapter of the Mu Phi Epsilon Sorority.

The regular Saturday afternoon recital at the studio was presented on March 24 by Clara Mammen, soprano, and Elizabeth Houston, contralto, assisted by Mary Lucille Purcell, pianist.

CHICAGO MUSICAL COLLEGE NOTES.

The Chicago Musical College gave a students' concert in Central Theater Sunday afternoon. Henry Corsell, student of Dr. Fery Lulek, sang March 25, at the concert given by the United Swedish Singers. Edouard Dufresne, of the faculty, has been engaged as baritone soloist at the Holy Name Cathedral. Teresa Huening, student of Mrs. Gannon, has been engaged to sing at Temple Shiloh, April 1. Students of Mrs. Clausen will appear in a piano recital in the Recital Hall, Steinway Hall, this Wednesday. Cleo Mae Dickerson, student of Louis Victor Saar, will give a piano recital at Recital Hall, Steinway Hall, April 4. Marguerite Moon, student of the college, was soloist at a concert given at the First Swedish Church, Chicago, March 25. Bertha Kribben, of the faculty, was soloist before the Catholic Women's Club, Oak Park (last week; she also played before the La Grange Woman's Club).

ORCHESTRA'S PRE-EASTER PROGRAM.

Drawn from the old familiar works in the orchestra's repertory, Conductor Frederick Stock's Easter program, on Good Friday afternoon and Easter Saturday evening, was one of the most enjoyable of the season. Changing about the usual order of things, Stock opened with the Beethoven seventh symphony in place of the accustomed overture. The lengthy symphony was contrasted by the Good Friday Spell, Transformation scene and Glorification, from Wagner's Parsifal, Richard Strauss' Death and Transfiguration and Debussy's La Mer. Each individual number was magnificently handled by the orchestra men and their leader and once more gave ample proof of the virtuosity of our organization. There was no soloist yesterday, but why a soloist with Stock and his orchestra in their finest fettle playing such a program? Such music is not only enjoyable, highly satisfying, but is also food for the brain and thus educational.

FREDERIK FREDERIKSEN STUDIO NOTES.

On last Saturday afternoon the following program was given by pupils of Frederik Frederiksen in his studio: Sicilians and Rigaudon (Franceur-Kreisler), played by Frank Clawson; first movement of the De Beriot concerto, No. 9, played by Lawrence Russell; Ten Have's allegro brillante, performed by Clayton Mamrowsky and the entire Wieniawski D minor concerto, played by Master Sam Porges. Another students' recital was given on Saturday afternoon, March 31, in the Frederiksen Studio.

Thelma Frederiksen, talented daughter of Frederik Frederiksen, left last week on the Aquitania for London, where she has gone to attend the wedding of her cousin at St. Mary Abbott Church, Kensington. She will remain abroad about six months visiting the different countries.

SWEDISH CHORAL CLUB'S SPRING CONCERT.

The Swedish Choral Club, Edgar A. Nelson, conductor, will give its spring concert on April 17 at Orchestra Hall, at which time it will present Haydn's Creation with the assistance of forty-five members of the Chicago Symphony Orchestra and the following soloists: Marie Sidenius Zendt, soprano; John B. Miller, tenor, and Gustaf Holmquist, bass.

COLLEGE OF MUSIC RECITAL.

The Chicago College of Music presented piano students of Esther Harris-Dua (its president) and voice students of Mark Oster in recital, Monday evening, March 26. The pianists appearing and doing credit to their excellent mentor were Eleanor Goldberg, Lena Goldman, Rose Smoller, Rose Gold, Sam Raphling, Mildred Waldman, Mildred Goldstein, Lillian Freeman and Isabelle Yalkovsky. The vocal students were Rose T. Doherty, Max Shuh, Wallace W. Daley, Ger-

MUSICAL COURIER

trude L. Gipson and Maxim Brodsky, all of whom showed the result of splendid training.

COLUMBIA SCHOOL NEWS ITEMS.

Piano pupils of Mrs. George Nelson Holt, assisted by Marion Carlisle, soprano, gave a concert in the School Recital Hall, March 29. Rhea Roach Shelters played accompaniments for Miss Carlisle, who is a pupil of George Nelson Holt.

Wednesday evening, March 28, in the School Recital Hall, a program was given by Marion Murphy, artist-pupil of Clara Osborne Reed, assisted by Hazel Weinheimer, soprano, who is doing some coaching under George Nelson Holt. Mrs. Weinheimer is a professional singer of considerable note. The other assisting artist was David Polikoff, violinist, already well known as an exponent of Ludwig Becker's teaching.

KARL RECKZEH PUPILS HEARD.

Students of Karl Reckzeh, the widely known Chicago teacher, were heard in piano recital, Sunday evening, March 25. Those participating in reflecting the fine work Mr. Reckzeh accomplishes with his students were: Hannah Rabinovitz, Harold Keen, Esther Schneider, Sarah Husman, Ethel Schmetter, Marie Bause, Frieda Ackerman, Ruth Simons, Rosalie Biedermann, Birdie Gershovitz, Theodore Nielsen, Birdie Segel, Miriam Horvitz, Goldie Golub, Miriam Lundgren, Miriam Heyman, Florence Turnquist, Bertha Rapoport, Mabel Schneider, Mary Evans and Miriam Penansky.

WALTER SPRY'S ENGAGEMENTS.

Walter Spry gave a very successful piano program on March 23, at the residence of Mr. and Mrs. Pickard. Mr. Spry will fill dates in the South the first week in April, beginning with Montevallo (Ala.) and closing with Glasgow (Ky.).

MUSICAL NEWS ITEMS.

Lillian T. Johnston's pupil, Rose Malone, dramatic soprano, sang last week at a South Side wedding; another pupil, Rose Eisenberg, lyric soprano, sang at a large club reunion on the West Side.

Nathan Gold, lyric tenor, pupil of Lillian T. Johnston, appeared in an advanced pupils' recital recently at Lyon & Healy's Recital Hall. He received great applause after rendering a group of three songs, one Italian and two English.

Pupils of the piano and voice departments of the Sherman Music School were presented in recital, March 30, in the school recital hall.

MUSICAL NEWS ITEMS.

Gwendolyn Griffith, soprano, sang the leading role in the operetta, The Spring Maid, March 22 and 23, at Downers Grove, Ill. Emma Hammar, soprano, was soloist March 23 at the Hotel Plaza. Both emanate from the Carl Craven studios.

Carl Craven is engaged to sing the tenor role in Gaul's Holy City at Buena Memorial Presbyterian Church, Sunday evening, April 1.

Arthur Thoms, pupil of Karl Buren Stein, will sing the baritone solos in the oratorio Bethany, at Arlington Heights Lutheran Church, April 15. Florence Haack, pupil of Mrs. Stein, will be the reader at the special Easter service of the First Methodist Church at Powers Theater.

CAROLYN WILLARD PRESENTS STUDENT.

Carolyn Willard, the prominent Chicago pianist and teacher, presented one of her most talented students in a studio recital on Sunday, March 18. Emily Barrett is the young student of whom Miss Willard is justly proud and who played with telling effect a most taxing program, including Handel, Beethoven, Heller, MacDowell, Moszkowski, Cadman and Jensen numbers. JEANNETTE COX.

Maude Tucker Doolittle Presents Toy Symphony

A large audience greeted the Toy Symphony presented by Maude Tucker Doolittle at Wanamaker's Auditorium on Wednesday, March 28. It was a novel idea, using the toy instruments for playing folk melodies and also for accompanying the songs and dances.

The children (ages ranging from eight to twelve years) were dressed in typical Norwegian, Irish, Dutch, Scotch, French, Chinese, Belgian, Russian and American costumes and made a pretty, colorful picture in their Dance of Greeting.

Some very interesting work was done with the Swiss songs, metalophone and xylophone. Raindrops was effective with xylophone and clothes pins and toy horns, tambourines, drums and cymbals all showing the valuable rhythmical benefits of this unique training. The Russian Dance, closing the program, was played with a fine and rhythmical swing, expressing all the enthusiasm which the children felt.

Mildred Fairchild, as Miss America, waved the baton for



ETTA BRADLEY,

American soprano and artist pupil of Theodore Schroeder. Mrs. Bradley comes from Maine and is herself gifted with a pleasurable voice of ample range, which she uses skillfully. She has been well schooled and sings musically as well as dramatically. Recent appearances of this singer include engagements at Canton, Frankfort, Little Falls and Pawling, N. Y.; Picton, Ont.; Bennington, Vt.; Fall River, Cambridge, Newton and Everett, Mass., and as assisting artist at the concert of the Laurent Ensemble (Boston Symphony players) in Lynn, Mass. Mrs. Bradley is under the management of the Dizay Concert Direction, Boston.

the tiny symphony and the dances were under the supervision of Mary Anne Edwards, teacher of dancing in Jackson Heights. Mrs. Doolittle has had several requests to repeat the entertainment for schools and clubs. It is to be given for the Southern Club of Jackson Heights on April 28.

Those participating on the program included: Conny Cope, Catherine Sitler, Janet Tilton, Peggy Cope, Betty Ziegler, Mildred Sheffler, Charley Leonard, Polly Leonard, Frances Pond and Janet Tilton.

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April 5, 1923

BOSTON TO OBSERVE CHICKERING PIANO CENTENNIAL

Five Distinguished Artists to Play at Chickering Concert, April 22

Boston will take a prominent part this month in the Jonas Chickering centennial, which is being celebrated by musicians and lovers of music throughout the country. The exercises in Boston will be national in scope, attracting prominent men and women from all parts of the United States, for it was in the Hub City that Chickering made and sold his first piano 100 years ago. Courtenay Guild is chairman of the local committee.

The observance in Boston will culminate in a concert April 22, at which five of the greatest pianists in the world will be heard, at which the Boston Symphony Orchestra will play and at which the Handel and Haydn Society, of which Jonas Chickering was president in 1843-49, will sing.

On the evening of April 21, a dinner will be given in the ballroom of the Copley-Plaza Hotel, the members of the national committee on the centennial celebration being guests of honor. Vice-President Coolidge is chairman of the committee, including six of America's most distinguished conductors, representatives of allied arts and eminent men and women from every domain of American life. Besides Mr. Coolidge the committee consists of: David Belasco, the producer; Artur Bodanzky, conductor of the Metropolitan Opera Company; Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company; George W. Chadwick, director of the New England Conservatory of Music; Governor Cox and Mayor Curley, Walter Damrosch, conductor of the New York Symphony Orchestra; Erno Dohnanyi, Hungarian pianist and composer; Carl Engel, head of the music department of the Library of Congress; Arthur Foote, American composer; Courtenay Guild, president of the Handel and Haydn Society; James L. Guy, president

of the Society of Arts and Sciences; Philip Hale, critic and writer; Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera Company; Fritz Kreisler, violinist; Richard W. Lawrence, president of the United Industries Chamber of Commerce; Robert Lawrence, director of community music; Mrs. John F. Lyons, president of the National Federation of Music Clubs; Senator Henry Cabot Lodge; Willem Mengelberg, conductor of the New York Philharmonic Orchestra; Pierre Monteux, conductor of the Boston Symphony Orchestra; Berthold Neuer, artist manager, American Piano Company; Mme. Elly Ney, European pianist; Mrs. George L. Nichols, grand-daughter of Jonas Chickering; Cardinal O'Connell; R. K. Payne, president of William Knabe & Co.; Walter H. Rothwell, conductor of the Los Angeles Symphony Orchestra; Senator Reed Smoot; Henry Souvaine, pianist and composer; Dr. Sigmund Spaeth, musical educator and critic; Frederick Stock, director of the Chicago Symphony Orchestra; Leopold Stokowski, conductor of the Philadelphia Orchestra; Dr. Samuel W. Stratton, president of M. I. T.; Frederick S. Snyder, president of the Chamber of Commerce; Dr. John J. Tigert, United States Commissioner of Education; C. Alfred Wagner, president of Chickering & Sons; C. F. Weed, of the United States Chamber of Commerce; Parham Werlein, chairman of the centennial committee of Chickering representatives, and Mrs. Thomas G. Winter, the president of the National Federation of Women's Clubs.

Among others who intend to be present at the dinner and concert are General Pershing, Mmes. Amelia Galli-Curci and Alma Gluck, Channing Pollock, the Duke de Richelieu and John Drew.

Philadelphia Choral Art Society Concert

One of the most notable of the spring musical events in Philadelphia will be the second annual concert by the Choral Art Society of that city, at the Academy of Music on Thursday evening, April 12. This organization is one of unusual character, distinguished by the fact that every



MYRA HESS,

pianist, who will appear as soloist with the Choral Art Society of Philadelphia on April 12.

one of its sixty or more active members is a singer of training and experience, most of them being well known as soloists in church, concert and oratorio work.

The Choral Art Society was organized about a year and a half ago, largely through the efforts of H. Alexander

Matthews, the director, whose idea was to form a chorus of solo voices, but in which individual talents should be subservient to refined and artistic effect in ensemble. This at first seemed a formidable task, since singers accustomed to solo prominence as a rule are not inclined to submerge themselves in a chorus. But Mr. Matthews met with little difficulty. Ably assisted by Charles J. R. Spoule, president of the society; Mildred Faas, its vice-president—one of Philadelphia's leading sopranos—Edward S. Pierce, secretary, and others who have worked with high aims and untiring energy, Mr. Matthews soon saw the Choral Art a reality, and its first public concert, last spring, convincingly demonstrated the fact that he had not miscalculated the ability of his singers nor their willingness to unite for the one purpose of truly artistic results. The chorus sings entirely a cappella, and has received enthusiastic praise from music lovers and critics.

For the concert at the Academy of Music in Philadelphia on April 12, a program of several distinctive features has been prepared. The soloist will be Myra Hess, the English pianist, whose only previous appearance in Philadelphia was as soloist with the Philadelphia Orchestra, and whose success was pronounced. She will play the prelude, chorale and fugue of Franck and a group of shorter compositions by Frank Bridge, B. W. O'Donnell and Debussy.

One of the principal numbers to be given by the chorus is the motet, *Adstant Angelorum Chori*, by Horatio W. Parker, which won the prize offered by the Musical Art Society of New York, about ten years ago. This comes in an opening group including the motet, *Tu es Petrus*, by Palestrina, and *Ave Maria*, by Rachmaninoff. A group of French and German folk songs; the chorus, *Mannin Veen*, arranged by Vaughan Williams; Celtic hymn, *The Outgoing of the Boats, Le Fanu*; *The Silversmith*, arranged by Kurt Schindler; *Sunrise, Taneyef*, and the part song, *London Town*, by Edward German, are other numbers to be given by the society.

Claire Dux Guest Artist with German Opera

Several weeks ago Claire Dux appeared as guest artist with the German Opera Company, taking the role of Eva in *Die Meistersinger*. So great was Miss Dux's triumph on this occasion, which called forth hearty and genuine response from the audience and highly eulogistic reviews from the New York critics, that she was reengaged as guest artist by the managers of the German Opera Company for two appearances in Martha, taking the title role, on the evening of March 30 and the afternoon of March 31.

Elsa F. Sherwood Recital

Elsa F. Sherwood, piano teacher of this city, and two of her advanced pupils were heard in an interesting program,

Thursday evening, March 8, in Steinert Hall. Fanny Cantor opened the program with *Intermezzo a la Mazurka* by Kern, followed by *La Nuit*, op. 60, by Schutt. Miss Aldrich played these pieces: *Faschingswank aus Wien*, Schumann; étude in F and Revolutionary Etude, Chopin; Nocturne, Margaret Ellis Maybury; Etude, Backer-Grondahl; Waltz, Chopin; *Un Mot d'Amour*, Schutt, and *Valse Française*, Beach. Miss Sherwood brought the program to a close with a group of numbers comprising: *Chanson du Voyageur*, Paderewski; *Barcarolle*, Rubinstein; prelude, op. 23, No. 2, Rachmaninoff, and *Spinnerlied*, Wagner-Liszt.

New York Concert Announcements

Thursday, April 5

Boston Symphony Orchestra, evening..... Carnegie Hall
Lucile Oliver, piano recital, evening..... Aeolian Hall

Friday, April 6

Philharmonic Society of New York, afternoon..... Carnegie Hall
La Forge-Berumen, Noonday Musicals..... Aeolian Hall
Josef Hofmann, piano recital, evening..... Aeolian Hall

Saturday, April 7

Boston Symphony Orchestra, afternoon..... Carnegie Hall
Philharmonic Society of New York, evening..... Carnegie Hall
Lucile Oliver, piano recital, afternoon..... Aeolian Hall
Rose Solomon, assisted by Boris Feibis, evening..... Aeolian Hall
Edoardo Dino Anghinelli and Enzo Baccante, evening..... Town Hall

Sunday, April 8

Reinald Werrenrath, song recital, afternoon..... Carnegie Hall
Eugene Nigob, piano recital, afternoon..... Aeolian Hall
Philharmonic Society of New York, afternoon..... Metropolitan Opera House
Rosa Raisa and Giacomo Rimini, afternoon..... Hippodrome
Ruby McDonald, violin recital, evening..... Princess Theater

Monday, April 9

Jacques Malkin, violin recital, evening..... Carnegie Hall
Pavel Ludikar, song recital, evening..... Aeolian Hall
Denishawn Dancers, evening..... Town Hall

Tuesday, April 10

New York Banks' Glee Club, evening..... Carnegie Hall
Rudolph Bochco, violin recital, evening..... Aeolian Hall
Amy Grant, opera recital, 5:30 P.M. Town Hall
Denishawn Dancers, evening..... Town Hall

Wednesday, April 11

Denishawn Dancers, afternoon and evening..... Town Hall

Eugene Nigob Recital, April 8

A few years ago Eugene Nigob, Russian pianist, gave a recital in the Brooklyn Academy of Music, when the MUSICAL COURIER commented in flattering terms on his play-



EUGENE NIGOB

ing, in part as follows: "He received a warm welcome from the large audience, and gave a decidedly successful recital. He is an artist of distinction, with ample technic, inspiring interpretation, and remarkable poise of manner." Mr. Nigob has since then been busily occupied with a host of pupils, but now proposes to play more in concert, and at his recital on the afternoon of April 8, in Aeolian Hall, New York, he will be assisted by the Max Jacobs String Quartet. He will play the Moszkowski concerto, Waldstein sonata, Gounod-Liszt, Faust waltz, and pieces by Chopin and Rachmaninoff.

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MARIE TIFFANY

being in the sentence structure. From Helena, Mont., comes a clipping with a large headline, "Marie Tiffany Delights Capital City's People."

"Miss Tiffany," says the critic, in the course of a long eulogy, "presented a thoroughly delightful program in a thoroughly delightful manner. Not only is she the possessor of a wonderfully beautiful voice, but she has a stage presence which is most pleasing and which won for her the instant approval and intense interest of her audience even before she had finished her first number. Miss Tiffany's voice is rich, round, and full, with a peculiarly penetrating and resonant tone quality which gives her an additional poignancy in her heavier numbers, but which also makes her voice a thing always to be remembered in the delicate and tender music which formed a part of her program."

"There is in her high tones a roundness and sweetness often lacking even in highly trained voices, and which alone makes her numbers a recurring delight. In her low tones, there is a depth and a tender quality which are most unusual in a lyric soprano voice, and which brought forth enthusiastic approval from the audience. There is about the singer a winning charm and a gracious sweetness of manner which delighted her large audience and which appreciated fully the generosity of the singer in the matter of encores."

Pupils of Marie Miller in Film Spectacle

During the filming of *Enemies of Women*, the motion picture version of Ibanez's much-discussed novel, the producers were confronted with the problem of obtaining five young women who not only would screen well but who could also play the harp. One of the big scenes required the picturing of such a grouping. Marie Miller, well known harp teacher of New York, numbers among her pupils a large proportion of girls and young women who could fill this two-fold demand. She designated five of her pupils and they are to be seen in this much talked of motion picture.

Several of Miss Miller's professional pupils recently have been heard in concert in and around New York. Frances Keeney played several harp solos at a concert at the Central Presbyterian Church on March 5, and Beth DeBevoise played at a musical at the studio of Dudley Buck on March 22. Marjorie Frank appeared on the program at a concert at the Heckscher Foundation Theater, Thursday, March 29. During the Easter season several more of Miss Miller's pupils were heard in solo work at the various churches in New York, Trenton and Plainfield. Among those who played were Elizabeth Letchford, Elinor Collier, Adaline Messerschmidt and Leona Burgess.

Miss Miller herself played several solos at the Brick Church, March 16, with Clarence Dickenson. One number was a harp and organ duet. Arthur Kraft and Miss Miller were heard in a number for voice and harp.

Zoellner Conservatory Enlarges Faculty

The Zoellner Conservatory of Los Angeles, recently founded by the members of the internationally known Zoellner Quartet, has found it necessary to make several additions to the faculty. Two new departments have been added. These new instructors maintain in every way the high standard set by the initial faculty. The new departments are Public School Music, in charge of Anne McPherson, formerly in charge of the same department at the Bush Temple Conservatory, and a vocal ensemble class, under Arthur Bienbar. Mr. Bienbar hails from Holland and is held in high esteem by Queen Wilhelmina, before whom he has appeared very often. Vocal quartets, sextets, octets and chorus a capella will be one of the interesting and valuable features of this class.

Other new instructors are Dona Ghrey, vocalist, who has appeared in Italy under the baton of Leoncavallo; Frances M. Ralston, harmony and composition, formerly teacher of these subjects at Wellesley College, Massachusetts; Grace Lovejoy and Lulie E. Crawford, new faculty members of the piano department, which is under the supervision of Joseph Zoellner, Jr. The Zoellners have founded the conservatory with the idea of bringing to all people the best means of musical education available, surrounding themselves with a faculty, each one holding a place of distinction in his particular field.

Lhevinne with Philharmonic

Willem Mengelberg will lead the Philharmonic Orchestra in Tschaikowsky's fifth symphony in E minor at the last

of the season's Friday afternoon concerts in Carnegie Hall tomorrow afternoon. Beethoven's Leonore overture No. 3 and Schelling's A Victory Ball will complete the program. Josef Lhevinne will be soloist with the Philharmonic Orchestra, under Mr. Mengelberg, in a Beethoven-Liszt program on Saturday evening, playing the Liszt E flat piano concerto. Beethoven's fifth symphony in C minor, his Leonore overture No. 3 and Liszt's Les Preludes make up the rest of the program.

Next Sunday afternoon at the Metropolitan Opera House the Philharmonic Orchestra will give its final subscription concert of the season, with Josef Lhevinne as soloist. Mr. Mengelberg will conduct the program, which comprises Tschaikowsky's fifth symphony in E minor, the overture to Wagner's The Flying Dutchman, and Liszt's E flat piano concerto.

Mary Browne a Success in America

Mary Browne, mezzo-soprano, whose recent concert at Aeolian Hall met with such unmitigated success, gave another recital in New London, Conn., on Tuesday evening, March 20, to a large and admiring audience. Her program consisted of various groups of German and English songs, including the works of Mozart, Schumann, Brahms, Josten, and more modern compositions by Campbell Tipton, Grainger, Carl Deis (who played her accompaniments at both recitals) and Deems Taylor. The quality of her voice and the charm of her personality elicited many kindly criticisms from the various newspapers, particular stress being



B. Morse photo.

MARY BROWNE

laid on her voluminous tones and colorful vocal shadings. This was Miss Browne's first appearance in New London since her return from Europe on December 13. Music lovers and admirers of her sincere, artistic capabilities turned out in a body to enjoy her finished performance of a most interesting program.

Miss Browne's musical experiences have been wide and varied, such as seldom fall to the lot of the casual singer. Before her sojourn in Europe she conducted choral clubs

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and high school and church choirs in Boston, Connecticut and New York, where she was also engaged as a teacher of voice production. In 1918 she volunteered as a Y. M. C. A. worker in France and promoted entertainment work in Nice, Mentone, Paris and other cities of that country. Later she went to Germany, where, for the past year, she has been studying in Wiesbaden with Curt Hoche, learning diction and interpretation with Rosa Florence Sacerdoti, daughter of the founder and former owner of the Philharmonic in Berlin. Her intention is, at present, to remain in the United States until next summer, when she will return to Europe to prepare for her Continental autumn tour.

Ernest Davis in Buffalo and Erie

Ernest Davis, tenor; Horace Britt, cellist, and Meta Schumann, soprano and pianist, provided the program for the annual concert of Zuleika Grotto at Elmwood Music Hall, Buffalo, on March 28. This was the fourth year in succession that Daniel Mayer was called upon to supply the artists for this event. Mr. Davis will be heard in recital in Erie, Pa., on April 17, jointly with his wife, who is known professionally as Mabel Austin.

Erna Cavelle Singing at Atlantic City

Erna Cavelle, soprano, recently accepted a several months' engagement as the soloist with the National Art Exhibits, Inc., the Boardwalk, Atlantic City. She will also have charge of all the programs given there. Miss Cavelle, who has won favor in New York at various appearances, began this new work on March 12, and for which she is well fitted.

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FOREIGN NEWS IN BRIEF

(Continued from page 5)

FREDERICK DELIUS HAS PARALYTIC STROKE.

Berlin, March 10.—It has just become known that Frederick Delius, the English composer, suffered a stroke of paralysis about two months ago and must now be moved about in a rolling chair. In celebration of his sixtieth birthday, a concert was recently given in Frankfort, at which Delius was present to hear a program devoted only to his own works. Among the compositions performed was his new cello concerto, the soloist being Alexander Barjowsky, to whom Ernest Bloch dedicated his Schelomo rhapsody.

A. Q.

COLOR IN MUSIC.

London, March 12.—The new symphony by Arthur Bliss, A Color Symphony, had its London premiere last Saturday and was well received by a large audience. Divided into four movements, each movement is designed to represent a different color, sub-titles being given to denote the principal things suggested by that color, i. e., (1) purple, the color of amethysts, pageantry, royalty and death; (2) red, representing rubies, wine, revelry, furnaces, courage and magic; (3) blue, the color of sapphires, deep water, skies, loyalty and melancholy; (4) green, representing emeralds, hope, joy, youth, spring and victory. The work appeals as absolute rather than as program music. Heard on these lines it is a masterly achievement in tonal building, the orchestration is brilliant and the contrapuntal development, particularly in final fugue, is a masterpiece of ingenuity and skill.

G. C.

VIENNA STATE CONSERVATORY TO HAVE RANK OF UNIVERSITY.

Vienna, March 3.—The Austrian Parliament has passed a favorable vote on the plan, forwarded some months ago by Joseph Max, the new director of the State Conservatory of Music, of granting that institute the rank of a university. So far the Salzburg deputies in Parliament had objected to the plan, claiming the honor for the Salzburg Mozarteum. At the request of the State Savings Committee, tuition fees for foreigners have now been fixed at five times the rate paid by natives at the State Conservatory, in order to reduce the deficit of the institution.

P. B.

VIENNA AND PRAGUE EXCHANGE ORCHESTRAS.

Vienna, March 1.—The Vienna Symphony Orchestra has returned from a successful concert given at Prague under the direction of Franz Schalk, which formed part of the Vienna-Prague Exchange Concert scheme. Apart from its musical significance, the concert was a political event of prime importance, and was attended by Professor Masyrik, president of the Czechoslovak Republic, and by the highest officials of that state. The Vienna Philharmonic, led by Richard Strauss, will give two concerts in the Czech capital this month.

P. B.

NOTED AUSTRIAN MUSICIAN DEAD.

Innsbruck (Austria), March 1.—Josef Pembaur, the elder, one of the best known among the older Austrian pianists and conductors, and father of Josef Pembaur, the famous Leipzig pianist-teacher, died here at the age of seventy-five years.

P. B.

LATEST VIENNESE OPERETTA SUCCESSES.

Vienna, March 4.—The sumptuous production of Die gelbe Jacke (The Yellow Jacket), the new Lehár operetta now running at the Theater an der Wien, has had a tremendous success, the composer conducting. The next Lehár première will be Libellentanz (a revised version of his Sternucker) at the Stadttheater, the end of March, when Marie Rajdl from the Staatsoper will probably sing the leading role as guest. The return of Fritzi Massary to her native Vienna, which took place last night at the Carltheater in Leo Fall's Madame Pompadour, which she created at Berlin, has been in the nature of a triumph. The Theater an der Wien has secured first rights on Gräfin Mariza, the new operetta by Emmerich Kalman (composer of Shari), and the new operetta by Edmund Eysler, based on the life of Crown Prince Rudolph of Austria (who died, under mysterious circumstances, in 1889) will have its first production at Vienna late in the spring.

P. B.

VLADIMIR SHAVITCH SCORES IN DRESDEN.

Dresden, March 10.—A young American conductor, Vladimir Shavitch, husband of the pianist, Tina Lerner, made a successful debut in Dresden when he conducted a program of Tschaikovsky, Rimsky-Korsakoff and Rachmaninoff. The press was favorable in its reports.

A. I.

TWO NEW ENGLISH OPERAS.

London, March 4.—Dr. James Lyon, of Liverpool, and Julius Harrison, who is now conductor of the Scottish Orchestra at Edinburgh and Glasgow, are both busy completing

operas, the latter writing his own libretto, which is based on Chaucer's Canterbury Tales. This will be produced by the British National Opera Company, of which Mr. Harrison is one of the conductors, and Dr. Lyon's work will be produced by the Royal Carl Rosa Company, probably during the season at Covent Garden during the autumn.

H. A.

COMPOSERS ELECTED TO GERMAN ACADEMY OF ARTS.

Berlin, March 14.—The members of the German Academy of Arts recently elected as new members the following composers: Ferruccio Busoni, Franz Schreker, Walter Braunfels, Alexander Glazounoff and Carl Nielsen, of Denmark.

A. Q.

AMERICAN PIANIST IMPRESSES DRESDEN.

Dresden, March 12.—Rudolph Reuter made a very favorable impression in his last Dresden concert. Not only is his technic masterly but he also has interpretative gifts. The young pianist, who was warmly received, must also be commended for his unshackled program.

A. I.

VIENNA PHILHARMONIC FOR LONDON SEASON.

London, March 5.—It is now understood that the management of the Viennese Staatsoper has been successful in arranging for a visit of the Vienna Philharmonic Orchestra to London this season. The performances are to be under the direction of Richard Strauss and Franz Schalk and the visit will probably be timed for June.

G. C.

DETAILS OF LONDON HANDEL FESTIVAL.

London, March 3.—Details of the great triennial Handel Festival, to be held at the Crystal Palace, Greater London, this year from June 16 to 23, inclusive, show that some lesser-known Handel to be performed includes selections from Alexander's Feast, Esther, the Dettingen Te Deum, Samson and Acis and Galatea. An exhibition of British manufactures relating to musical industries is also to be held at the Palace during the month of June.

G. C.

VIENNA PHILHARMONIC'S SOUTH AMERICAN TOUR ASSURED.

Vienna, March 7.—Your correspondent learns, from an official of the Staatsoper, that the government has today finally given its consent to the proposed second South American tour of the Philharmonic Orchestra. This decision, which is rather unexpected in view of public sentiment in the matter, is due chiefly to the influence of Director Richard Strauss, who will accompany the orchestra on the tour. There is still a chance that the tour may be cancelled in favor of a proposed season of the Vienna Staatsoper in London this spring, since, through the mediation of the Austrian minister at London, the Staatsoper has received a definite offer to come to London for six weeks. The invitation has been accepted by the Austrian government, but in case a suitable London theater may not be found immediately, the London plan will possibly be postponed until next spring, and in that case the Philharmonic's South American tour will materialize this summer. Weingartner's resignation from the Philharmonic concerts, prompted by his objection to Strauss, heading the South American tour, has been withdrawn and, as a symbol of his complete reconciliation, the Philharmonics had his desk decorated with laurel wreaths at the last concert. If the London trip is finally decided on, the Salzburg Festival next August will be carried out as originally scheduled, with Strauss, Schalk and the Philharmonic participating, but if the South American tour materializes, the Salzburg program will have to be materially altered.

P. B.

STRAUSS AND REINHARDT TO TEACH AT VIENNA.

Vienna, March 11.—It is announced that Max Reinhardt will next season head the dramatic class at the Vienna State Conservatory. Leopold Reichwein, head of the operatic class there, will be dismissed, according to the Neues Wiener Journal, to give way to Richard Strauss. Both are to have the rank of university professors.

P. B.

A WAGNER PREMIÈRE.

Breslau, March 12.—In the course of two orchestra concerts, under the auspices of the Bruckner Society, conducted by Dr. Felix Gatz of Berlin, there was an alleged world première, or rather an excavation, of an old forgotten composition by Richard Wagner. Those who have read the biographies of Wagner will recall his second opera, Das Liebesverbot oder die Novize von Palermo, the only performance of which Wagner conducted himself while Kapellmeister at Magdeburg. Indefatigable and overzealous reverence is now exhuming this little opera, and Munich, where the revival of Wagner's first opera, Die Feen, also took place, is going to have this "second performance anywhere" under the leadership of Bruno Walter.

From the overture, one gets an idea of the whole opera, following as it does the trend of the French-Italian operas of Auber, Bellini and like, then in vogue throughout the world. It has a certain brisk élan, but is even less "Wagnerian" than Die Feen, and nothing more or less than the average Kapellmeistermusik of the period. Shakespeare's Measure for Measure furnished the story of the libretto.

Dr. H. M.

YOUNG AMERICAN ASTONISHES LEIPSIC.

Leipsic, March 3.—In the eighth Philharmonic concert of the Society of Friends of Music, the soloist was the youthful American cellist, Mildred Wellerson, who was heard for the first time in Leipsic. Her success was enormous. This child virtuoso revealed astonishing technical resources in Tschaikovsky's Rococo Variations. But it was not only with her technic she amazed us, but also with her noble singing tone which actually warms one. An artist with a rich future! In the same concert, a D minor symphony by Gustav Lewin, Weimar, received its first performance anywhere, but having little artistic value, it was vehemently declined by the audience.

Dr. A. A.



YEATMAN GRIFFITH.

Reading from right to left: Yeatman Griffith, eminent vocal pedagogue; Mrs. Yeatman Griffith, and assistant teachers, Euphemia Blunt and Harry C. Thorpe. Yeatman Griffith will conduct vocal master classes this summer in Los Angeles, Cal., from July 2 to August 11, and Portland, Ore., August 15 to September 12. The assistant teachers will have charge of the New York studios this summer until Mr. Griffith returns the last of September.

ROCHESTER, N. Y.

(Continued from page 5)
ing of the cello solo in this number and his success was spontaneous and well deserved.

A TALENTED CONDUCTOR.

It was good to see a native born American conductor at the head of an American orchestra, one in which, as a matter of fact, the proportion of native Americans among the players is probably larger than in any other American symphony orchestra. By the time the middle of the Beethoven overture was reached there was no question of Mr. Alexander's undeniable talent for conducting. His gestures are sharp and incisive, without being extravagant, his command over his men absolute at all times, and—as he proved by the results which he obtained in so short a space of time—he has that indispensable power of getting from his men the best that there is in them. His musicianship is of the first rank and his interpretations were all based upon fulfilling the intentions of the composer without in any way trying to graft upon the score any exaggerations or special readings of his own. His success was extraordinary. At the end of the first part there was an ovation which lasted for minutes, compelling him to bow repeatedly, and to cause the orchestra to rise twice and share with him in the honors; besides which there was a whole procession of ushers bringing baskets and other floral offerings. There was another ovation at the end of the concert. It was a truly striking success, one as deserved as it was spontaneous.

KLINGENBERG, SOLOIST.

The soloist of the evening was Alf Klingenberg, director of the Eastman School of Music, who played the solo part of the Grieg piano concerto. Mr. Klingenberg—like the composer, a man of the North—brought out all its vernal freshness and youthful beauty, his brilliant interpretation of the final movement being particularly effective.

Mr. Alexander led his men in the finely played and sympathetic reading of the orchestral part. There was also a tremendous amount of applause for Mr. Klingenberg, who was called upon to come out and bow his acknowledgments several times and also received numerous floral tributes.

Despite the fact that it was one of the worst evenings of the winter, with the thermometer at twenty, a fifty-mile wind blowing, and a blizzard of snow outside, the theater was comfortably filled by an audience which, as already stated, gave evidence of its appreciation of the program by repeated applause of the heartiest sort.

Last St. Cecilia Club Concert

Victor Harris will conduct the last concert, for this season, of the St. Cecilia Club, in the ball room of the Waldorf-Astoria this evening, April 5. The club, with its chorus of 125 women, will have the assistance of John Barclay, baritone, and an orchestra from the New York Philharmonic Society.

Anghinelli and Baccante in Joint Recital

Edoardo, Dino Anghinelli, pianist and composer, and Enzo Baccante, tenor, will be heard in joint recital at Town Hall, Saturday evening, April 7. Their program lists some novelties, including songs by Pizzetti, Mariotti, Respighi and Cimara, and piano compositions by Frugatta and numbers from Anghinelli's *Clavis Poesia*.

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IT CAN BE DONE!

(Continued from page 6)

"Members of the Saturday Morning Music Club, and Friends," the firm, business-like, but pleasantly modulated voice began, and during the brief announcements that followed my mental notebook was receiving such memoranda as these: "Friends—I see—Yes, that's it—the whole crowd—half of them a transient group—are somehow together.—They know and rely on her.—She knows them.—They're beginning on the minute scheduled: 8:30.—That orchestra manages to tune up without sounding like the Bremen town musicians.—So she directs the orchestra and accompanies it, too.—Lots of command in that uplifted arm.—Ready, you first violins,—one—two—three,—we're off!"

We were. The curtain rose slowly, disclosing the fountain, the deep blue lighting of a night sky, the Orientally costumed figures and the requisite stage background to convey us with no effort of the imagination to Omar's garden. I closed my mental notebook and gave up to sincere enjoyment. Any latent fears I may have had that my beloved Rubaiyat could suffer many an indignity that night were dispelled. The evening certainly was an artistic triumph.

But it was not, after all, the performance that interested me most. It was the club itself. The How and Why of it. So I continued having my ticket punched at the auditorium on various Friday nights during the fall and winter, pursuing my solitary course of study in The Possibilities of the Music Club in Small Cities. The attendance was almost constant, even on nights when there were counter attractions. The temper of the audience lacked the capriciousness with which the performer must reckon in most audiences. In fact, I have seen nowhere, in the North, the South or the music-dowered East, its superior for cordial appreciation, friendly encouragement of effort, instant recognition of true art, musically, whenever it appeared, and for that spirit of generous good will which makes the moment of entrance behind the footlights a moment of assured welcome.

Looking through the attractive white and gold year book of the club, I noted the artist numbers on its calendar: D'Alvarez, Graveure, Zimbalist, the Flonzaley Quartet, and the Mozart Opera Company. Would our audience, so amazingly appreciative of the talent at home know the difference? O yes, they knew it well; and to that undescribed line which fixes the gulf between the virtuoso and the rest of us they

paid full royal tribute of gratitude for each "touch of the infinite fire."

After all, who are "they"—this audience of devoted Music Club adherents? They are you from the East, the North and South, the Middle West—who have thawed out in this land of sunshine, and expanded under the influence of the wide-spreading desert country in which the little city of Tucson is located.

Still my inquisitive thoughts were not satisfied. Given such an audience, how was it brought together? Given a delightful program, who arranged it? Given this abundance of local talent, professional, semi-professional and amateur, who discovered it and organized and created an expression for it? Given a satisfying evening, who remembered all the details that distinguish the artistic from the amateurish? Given an emergency, whose presence of mind must meet it? These are questions for you, who are sufficiently interested in music clubs to be reading this article. They are automatically answered in my own mind each time the door at the left of the stage opens and Tucson's Music Club's president appears—a central magnetic force, energetically and self-forgetfully devoted to a cause.

The following facts concerning this Saturday Morning Music Club of Tucson will be of interest:

Organized in 1907 with a charter membership of fifteen.

Present membership—875.

Club is composed of active members, student members, junior-branch members and associate members.

The organization is thoroughly covered by a constitution and by-laws.

The club is also a corporation, in which active members may hold stock.

The club is controlled by seven officers who constitute the board of directors. All serve without compensation from the club.

The club holds a two-fold purpose: to stimulate in its members and in the public at large an interest and desire for the best in music as well as an appreciation of it, and to develop the talent of its members.

The club is now working towards the erection of a temple of music in Tucson which shall have the stage facilities for making grand opera bookings possible.

School of Music and Arts Pupils Heard

The maker of the piano, whose instruments are solely used at the New York School of Music and Arts, Ralfe Leech Stern, founder and president, was guest at the March 8 students' concert. Naturally he was specially interested in the piano numbers played by Sarah Frances Espy, Mercedes Rubrecht and Celestine Rosenblatt, who come respectively from Southern and Middle Western States, and are pupils of Prof. Riesberg. Miss Espy played Grieg's Wedding Day with spontaneous interpretation; she is a musical, highly intelligent girl. Miss Rubrecht played a Melody in A flat by Raff with broad singing tone and repose, attaining fine climax, and Mr. Rosenblatt's dash and contrasts of tone gave Rachmaninoff's Polichinelle (The Clown) big interest; all three pianists received warm applause. Further instrumental numbers were violin solos played by little James Ross and the youthful Ida Rosen (a mazurka by Mlynarski, Scene de Ballet by De Beriot, etc.), in which the young violinists showed undoubted talent and attainment.

The vocal portion of the evening was introduced by Nana La France, whose brilliant soprano voice and winning ways were heard and admired in Arditi's Kiss Waltz, and songs; she was a student at this school some years ago, now returning for further study. Miss Thomas (O Mio Fernando) has a great voice of power and range, and all the other singers have been heard and noticed before. They were Misses Hitch, Rees, Birkmire, Maloney and Heath, for whom Prof. Warner played musically accompaniments.

Agnes MacPeake Gives Recital

Agnes MacPeake, soprano, was heard in a recital at Memorial Hall, Brooklyn, March 9. Assisting her on the program were Mary Perhatch, contralto; Josiah B. Free, baritone; Robert K. Turner, tenor; Edwin T. Jones, basso; Cooper Boyd, violinist, and Amy Williams, accompanist. Miss MacPeake, besides singing in a duet and a quartet,

included in her solo numbers arias from The Messiah (Handel) and Boheme (Puccini), and songs by Sibella, Logan, Bland, Openshaw, Cadman and Nutting.

WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

Sigrid Onegin, Contralto, March 8

Sun

Mme. Onegin seemed in particularly good voice, mellow and instrumental in the Mozart. . . . Her voice seemed dry yesterday and she could not summon that warmth and color that usually characterize her work.

Carmen Reuben, Mezzo-Soprano, March 12

Evening Post

Her voice is soothing and melodic. Possessed of an unfortunately edgy tone.

Gilbert Ross, Violinist, March 13

Times

He showed when playing a sudden fire and distinction, It was midway in Tchaikowsky's concerto that he won his house with an emotionally powerful crescendo.

Dohnanyi's New Violin Concerto, Played by New York Symphony and Spalding, March 14

America

Dohnanyi has real musical ideas, noble ideas—ideas that spring out of an imagination quickened by inspiration—and he has put those ideas into the form of what is virtually a symphony with violin obligato.

Friedrich Schorr, Tenor, in Fidelio, March 17

Evening Post

Friedrich Schorr, who so far has had none but virtuous parts appeared as the villain of the piece, Pizarro, proving himself able to express vice as well as virtue in his deep strong voice.

Carmela Ponselle, Mezzo-Soprano, March 18

Evening World

Miss Carmela's is a fine vocal organ of great power and agreeable quality.

Robert Hutt, Tenor, in Der Freischütz, March 21

Globe

His singing was usually excellent.

Evening Post

A splendid ringing voice.

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Corinth.....	G. Roberts Lunger, Cambridge, Mass.
Aphrodite.....	G. Roberts Lunger, Cambridge, Mass.
Neath this Tall Pine.....	G. Roberts Lunger, Cambridge, Mass.
The Shepherd's Elegy.....	G. Roberts Lunger, Cambridge, Mass.
To Kalé.....	Elizabeth White, Chelsea, N. Y.
To Kalé.....	G. Roberts Lunger, Cambridge, Mass.
To Kalé.....	Elizabeth White, Chelsea, N. Y.
My Star.....	Elizabeth White, Chelsea, N. Y.

Florence Newell Barbour

The Stream's Secret.....	Elizabeth White, Chelsea, N. Y.
O Wild West Wind.....	Thomas Newell, Chelsea, N. Y.

Marion Bauer

Gold of the Day and Night.....	Mabel Beddoe, Atlantic City and Flora MacDonald College
Op. 15, No. 1. Prelude in D (for the left hand) (Piano).....	Mrs. H. H. A. Beach, New York, N. Y.
No. 3. Prelude in D minor.....	E. Robert Schmitz, Paris, France; New York
No. 4. Prelude in F sharp.....	E. Robert Schmitz, Paris, France; New York
No. 5. Prelude in B minor.....	E. Robert Schmitz, New York
No. 5. Prelude in B minor.....	Harold Morris, New York
No. 5. Prelude in B minor.....	George McNamee, New York
No. 5. Prelude in B minor.....	Frederick Dixon, New York
No. 6. Prelude in F minor.....	Frederick Dixon, New York

Mrs. H. H. A. Beach

Ah, Love, but a Day.....	Mme. Maria Jeritza, Chicago, Detroit
Ah, Love, but a Day.....	Louis Charlier, New York
Ah, Love, but a Day.....	Rena Lazelle, San Francisco
Ah, Love, but a Day.....	Fery Lulek, Chicago
Ah, Love, but a Day.....	Mrs. Clement S. Baxter, Lima, Ohio
The Year's at the Spring.....	Grace Forbes, New York
The Year's at the Spring.....	Gertrude Gleich, Chicago
Ecstasy.....	Mrs. Clement S. Baxter, Lima, Ohio

Gena Branscombe

At the Postern Gate.....	Ernest Davis, New York
I Bring You Heartsease.....	Lucy Gates, Grand Junction, Col.
Three Mystic Ships.....	Lucille Gilson Pleasant, Los Angeles
Just Before the Lights Are Lit.....	Gertrude Gleich, Joliet, Ill.
The Morning Wind.....	Leona Heiland, Joliet, Ill.

G. W. Chadwick

Thou Art So Like a Flower.....	May Peterson, Boston
Allah.....	Lorraine Sands Mullin, San Francisco
The Danza.....	Bessie Phillips Yarnall, Philadelphia

Ralph Cox

Aspiration.....	Frances Behrens Fish, Chicago
Aspiration.....	Mary Chard, Chicago
Aspiration.....	Velma Talmadge, Chicago
To a Hilltop.....	Arthur Kraft, Syracuse, N. Y., Galion, Ohio
To a Hilltop.....	Harriet Stannope, Chicago
To a Hilltop.....	Edith Johnson, Chicago

Arthur Foote

I'm Wearing Away.....	May Peterson, Boston
I'm Wearing Away.....	Rena Lazelle, San Francisco
An Irish Folk Song.....	Eleanor Patterson, Deshler, Ohio
The Lake Isle of Innisfree.....	Gretta Mason, Chicago
Requiem.....	Myron W. Whitney, New York
The Night has a Thousand Eyes.....	Frances Gehring, Galeburg, Ill.

G. A. Grant-Schaefer

Little David (Old Negro Song).....	Charles Edwin Lutton, Williamstown, Mass.
Little David (Old Negro Song).....	William Neil O'Connor, Williamstown, Mass., North Pownal, Vt.
A Little Wheel a-Rollin' in My Heart (Old Negro Song).....	William Neil O'Connor, Williamstown, Mass., North Pownal, Vt.
Down to the Crystal Streamlet (A la Claire Fontaine).....	Myron W. Whitney, New York
Down to the Crystal Streamlet (A la Claire Fontaine).....	Frances Behrens Fish, Chicago

Ralph Cox

The Sea.....	Dorothy Bowen, Chicago
Come as Dawn.....	Margaret Lyon, Fairchild, Ia.
My Little Maiden.....	Gertrude Hayden Fernley, Philadelphia
I Opened all the Portals Wide, Gertrude Hayden Fernley, Philadelphia	Philadelphia

Francis Hopkinson

From "THE FIRST AMERICAN COMPOSER," edited and augmented by HAROLD VINCENT MILLIGAN.....	
My Days Have Been So Wondrous Free.....	Eleanor Patterson, Ada, O.
O'er the Hills Far Away.....	Rena Lazelle, San Francisco
From "COLONIAL LOVE LYRICS," edited and augmented by HAROLD VINCENT MILLIGAN.....	
With Pleasures Have I Passed My Days.....	Harrington Story MacFarlane, Detroit
My Love Is Gone to Sea.....	Harrington Story MacFarlane, Detroit

J. W. Metcalf

Absent.....	Frederic Baer, New York
The Sunshine of Thine Eyes.....	Lillian McMahon, Little Rock, Ark.
Little House of Dreams.....	Florence Anderson, Joliet, Ill.

George B. Nevin

It's April in Killarney.....	Alice N. Lippincott, Atlantic City
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Francisco Di Nogero

My Love Is a Muleteer.....	Eleanor Patterson, Deshler, Ohio; Harrisburg, Pa.
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Robert Huntington Terry

The Morning Is Calling.....	Marjorie Ingersoll-Ashmead, New York
The Morning Is Calling.....	Louis Caton, Yonkers, N. Y.
The Morning Is Calling.....	Paul Le Perrier, Hudson, N. Y.
The Morning Is Calling.....	Acolian Waldon, Yonkers, N. Y.

Claude Warford

The Last Wish.....	Florence Otis, Atlanta, Ga.; New York City
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Radio Broadcasts

FROM THE PUBLISHERS

Carl Fischer & Co., New York

Among the songs which Loisa Patterson has made popular is *Do Dreams Come True*, a beautiful ballad by Sherman Fowler with lyrics by Lovell. Miss Patterson has just completed a ten weeks' concert engagement with Bachman's Band, West Palm Beach, Fla. Not only was the attendance estimated at between three and four thousand persons at each concert, but by broadcasting the program from the big radio station, WKAH, thousands of silent listeners also heard her sing.

Sam Fox Publishing Company, Cincinnati

Sam Fox, of the Sam Fox Publishing Company, is in Europe, where he will remain for some time. It is understood that he is opening a branch of his publishing house in London and in Paris. The Sam Fox Company, Ltd., was established in Australia and New Zealand some months ago, and it is understood that the new concern is getting along splendidly. The Sam Fox catalogue not only contains many popular numbers but also has numerous ballads for the concert program. It is perhaps one of the largest catalogues of teaching pieces in the country.

Edward Johnson, Metropolitan Opera tenor, has made a record of Dorothy Lee's newest song, *I Love You More*, and reports are that the new Victor record is meeting with unusually good success. It will be remembered that Miss Lee is the composer of the song, *One Fleeting Hour*.

M. Witmark & Sons, New York

At Reinald Werrenrath's recital in Bloomfield High School, February 20, he sang *Ye Moanin' Mountains*, by Frederick W. Vanderpool, who happens to be a former resident of that town. As encores for his fifth group, Mr. Werrenrath sang *Smilin' Through*, by Arthur A. Penn, and *Sun and Moon*, music also by Mr. Penn, to a lyric by Gretchen Dick. These two Penn songs are always on Mr. Werrenrath's programs, either in a group of American songs or as encores. *Smilin' Through* has become so closely identified with Mr. Werrenrath that no recital of his seems complete without it. He tried to leave it out at his second New York recital because he had sung it at the first one, but the audience wouldn't let him.

The third American Composers' Concert, under the auspices of the New York Federation of Music Clubs, was held at the Wanamaker Auditorium on March 21. Emily Degliano, soprano, sang two groups of songs by Frederick W. Vanderpool, with Mr. Vanderpool at the piano: *A Rose in Autumn*, *Lammie, Love, and Can It Be Love?* The Light, Heart to Heart, and 'Neath the Autumn Moon.

The White-Sheetz Company, Burlington, Ia.

This music publishing company has just issued a new ballad, *The Thoughts I Bring to You*, with words and music by William Leander Sheetz. The song is being distributed through the principal retail stores here in the East. George Reinherr, baritone, has programmed the song at many of his concerts during the winter, and has found that wherever it has been heard the audiences have liked it. Clarence Whethill, Metropolitan Opera baritone, has also included it among his program numbers for concerts.

Breitkopf & Härtel, Inc., New York

This firm has issued a leaflet—*Wagner Memorabilia*—in commemoration of the great composer's death. It will be mailed upon request.

J. Fischer & Brother, New York

At the suggestion of Dr. Hugo Riesenfeld, of the Rialto Theater, Mortimer Wilson composed an overture based on themes from songs in vogue during the days of the "Forty-niners" which is being played with the new Paramount picture, *The Covered Wagon*. Dr. Riesenfeld was impressed to such an extent by the beauty of the work that J. Fischer & Bro. rushed through the publishing of the orchestra score so that it might be used to accompany the new film wherever *The Covered Wagon* is presented. Last season Mr. Wilson's *My Country* was used by Mr. S. L. Rothafel at the Capitol Theater as descriptive music for a scenic fantasy.

As one of the offerings in the American group of songs on his program, March 6, at Carnegie Hall, Colin O'More sang Frank H. Grey's *When Blossoms Come*.

At his recital on February 20, at Aeolian Hall, Guy Maier played Eastwood Lane's *The Crap-Shooters*. This is one of a suite of five American dances that transcribe

in a unique manner typical terpsichorean phases in American life.

A program of the complete works of James P. Dunn was presented in Toronto by the Barnaby Nelson Studio Club, on January 30. Mr. Dunn's songs are being widely sung by recital artists. His *The Bitterness of Love* is meeting with splendid success.

John Campbell, tenor, has included on his recent programs Elizabeth Harbison David's *Revelation*, Frank H. Grey's *When Blossoms Come*, and Victor Harris' *Silver*.

Clayton F. Summy Company, Chicago

Clayton F. Summy has issued from time to time throughout the season a service sheet, and many well known educators and musicians look forward to the Summy Service as a welcomed addition to their general sources of information, and many prominent musicians have contributed interesting numbers. The last list published was edited by Allen Spencer, and a Song Service Bulletin, which is now on the press, was edited by Lucille Stevenson. M. J.

Carlotta Russell Offers Fine Program

Before a select audience in the music room of the Pickwick Arms Hotel at Greenwich, on Friday, March 16, Carlotta Russell, soprano, gave an interesting and well-chosen program. The affair was the third of a series of Soirees Musicales presented during March by the Misses Thomas of New York. This series, which has had a wide appeal, included a piano recital, dramatic reading and lecture as well as the song recital.

In a program comprising an aria and songs in Italian, French and English, the singer turned from the classical to the modern with ease and fluency. The first group opened



Campbell Studios.

CARLOTTA RUSSELL

with Mozart's *Batti, Batti* from *Don Giovanni*, which she presented in true Mozart style. This was followed by the *Aria di Agrippina* from *Tolomeo*, by Handel, and by Carey's *Pastoral*, sung with verve. A dainty bergerette made a pleasing encore.

The second group opened with two songs by Sydney King Russell, *Madrigal* and *The Word*. Wolff's *Fairy Tales* followed, sung with delicate feeling, in English, and Terry's *The Answer* completed the group. The audience was an appreciative one, and the singer encored with her husband's songs, *Grandma's Way* and *The Song of the Hill*. The singer's quality of tone, diction, style and phrasing gave pleasure to her hearers. Mr. Russell, at the piano, furnished adequate accompaniments.

Following the recital tea was served in the lounge, where many appreciative remarks were heard. "It is pure tone we have listened to," was one comment. It was remarked that the dainty individuality of the singer was expressed admirably in the songs chosen for her program. That her success was spontaneous is evidenced by the fact that only a short time after the close of her recital she was engaged for another appearance in Greenwich within the month.

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

Zuro Grand Opera Company (Details of contest in MUSICAL COURIER for January 25)—\$100, \$75, \$50 and \$25 for the designs of settings for any one of the following operas: *Aida*, *Carmen*, *Faust*, *Rigoletto*. Contest ends April 15. Opera Design Contest, Carona Mundi, Inc., 312 West Fifty-fourth street, New York.

The Berkshire Music Colony, Inc. (details in issue February 15)—\$1,000 for chamber composition which shall include one or more vocal parts in combination with instruments. Contest ends April 15, 1924. Hugo Kortschak, 1054 Lexington avenue, New York City.

The Hymn Society (details in issue February 15)—\$50 for the best hymn-tune to be composed before April 8 for the Harvard prize hymn of Major Harry W. Farrington, Our Christ. Rev. Dr. Milton S. Littlefield, Corona, L. I., N. Y.

Chicago Musical College (details in issue March 8) Seventy-three prizes and scholarships, amounting to more than \$20,000. Chicago Musical College, 624 South Michigan avenue, Chicago, Ill.

Bush Conservatory (details in issue February 15)—Free scholarships for the summer school from June 27 to July 31. C. F. Jones, registrar, 839 North Dearborn street, Chicago, Ill.

Philadelphia Conservatory (details in issue March 1)—Free scholarships for the Summer Normal at Beechwood School from July 5 to August 2. P. D. Cone, Eastern Manager, Art Publication Society, 1702 Walnut street, Philadelphia, Pa.

Committee of the Stadium Concerts (details in issue March 8)—American composers, native born and naturalized, invited to submit unplayed manuscripts. Manuscripts will not be received until May 1. Auditions for soloists to be heard at the summer concerts will begin in April. Mrs. William Cowen, Room 712, Fisk Building, Fifty-seventh street and Broadway, New York, N. Y.

Baylor College—\$1,000 in scholarships and silver cups to winners in contests for piano, violin, voice, vocal quartet and orchestra. E. A. Schafer, Secretary, Baylor College, Belton, Texas.

American Conservatory (details in issue March 22)—Free scholarships for the summer session from June 25 to August 4. American Conservatory, 503 Kimball Hall, 300 S. Wabash avenue, Chicago, Ill.

Dudley Buck—Free competitive scholarship for the summer master classes at the University of Kansas, June 11 to July 21. H. L. Butler, Dean, School of Fine Arts, University of Kansas, Lawrence, Kans.

Chamber Music Association of Philadelphia—\$500 for composition for string quartet. Score and parts must be in the possession of the Chamber of Music Association of Philadelphia, 1317 Pennsylvania Building, Philadelphia, Pa., not later than November 1.

Lorenz Publishing Company—Three prizes amounting to \$325 for unpublished anthem. Contest ends July 1. Lorenz Publishing Company, 216 West Fifth street, Dayton, Ohio; 70 East Forty-fifth street, New York; 218 S. Wabash avenue, Chicago, Ill.

The Gunn School of Music and Dramatic Art, Inc.—Six scholarships for the summer master classes. The Gunn School of Music and Dramatic Art, Inc., 1254 Lake Shore Drive, Chicago.

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OPINIONS OF THE PRESS

Myra Hess' Recent New York Successes

Myra Hess has been winning new triumphs on her second American tour. The appended criticisms bear testimony to her recent successes in New York:

She is a pianist who inspires superlatives, impressive and yet completely winning, with plenty of forcefulness and the ability to preserve the musical beauty of her tone through all the mazes of technical intricacy. She seems to feel musically in every fibre, so that her expression upon her instrument is spontaneous and natural and has the quality of inevitability inherent in great art.—N. Y. Tribune.

Cesar Franck's Prelude, Choral and Fugue were transfigured with a great lusciousness of tone, combined with strength and intelligence of reading. . . . Miss Hess has a notable palette-sense for tone color.—N. Y. World.

Smoothness and an artistic blending of the details by delicately subordinating or emphasizing phrases in their relation to the composition as a whole, made the performance complete.—N. Y. Times.

Her admirable playing further entrenched this artist in the esteem of her growing American public.—Morning Telegraph.

Miss Hess played with a clarity and reserve and a splendid vitality and intensity of feeling as individual as is her own charming, youthful personality.—Evening Globe.

Miss Hess played with her familiar color and warmth. . . . There is sparkle and movement to Miss Hess' playing, which were ably portrayed.—N. Y. Herald.

The mingling of sentiment and intellect of the emotional with the technical elements of music are very strongly depicted in her playing.—Evening Telegram.

Miss Hess' performance of the Beethoven concerto was one of exquisite beauty and poetical tenderness, clear, pellucid, impeccable and polished on the technical side, beautifully rhythmed, delicately colored.—N. Y. Times.

Miss Hess played the Beethoven concerto with characteristic delicacy and tonal finesse.—Evening Sun.

The pianist proved that the pleasant memories she left behind her last season were well grounded, for she gave an appealing and poetic reading of the concerto.—N. Y. World.

Myra Hess is a born musician, and it was a real pleasure to listen to her colorful tones, changing moods, faultless technic, in giving the essence of Beethoven at his very best.—Evening Post.

Myra Hess played Beethoven's G major concerto with crystal clear tone, sweeping rhythms and energetic assurance.—Evening Mail.

Technically it was brilliant, a performance of unusual smoothness, but yet full of life, whilst expression was not neglected. Miss Hess brought out the finest degrees of shading in the second movement. The finale was effervescent.—N. Y. Tribune.

Rosing Acclaimed on Coast

There is so much discussion just now as to the relative merits of the declamatory style of song and the bel canto that opinions on either side are of interest. To the one camp the tone is everything. The voice is played upon as upon an instrument. To the other camp voice and word are of equal import; and if anything, they are willing to sacrifice tone to diction. Like Chaliapin, Rosing belongs to this school, and his recent trip to the Pacific Coast showed that his success as an advocate of his methods was not confined to the East. The Coast gave him column upon column of praise. Space limits the reproduction at this time to only a portion of two notices, one from the Examiner, signed by the noted Redfern Mason, and the other from the Chronicle by Ray C. Brown, highly esteemed in local musical circles. These follow:

If Hans von Bülow had heard Vladimir Rosing, he would have never uttered his famous dictum that a tenor is not a man, but a disease.

The Russian vocalist gave his first San Francisco recital at the Plaza Theater last night, and when it was over we went away recognizing that Russia's message to the world means something bigger than Bolshevism. To begin with, the man's voice is different from the traditional tenor. It has neither the animal cry of the Italian voice nor the nasalities of the French; there is nothing of the German tenor and nothing of the treacly sweetness of the English.

Rosing began with a lullaby by Arensky and he crooned it with a beauty of tone and depth of meaning that brought singer and audience into intimate rapport. We knew at once that we were listening to a master.

While he does not ignore his hearers, Rosing's attitude is that of a man who is communing with his soul. His glance is inward, and his voice, which is grave and abstracted, is like a mirror in which can be read his musing. In objective mode, as in the Romance by Cui, the tone is soft and pervasive. I never in my life heard a pianissimo more suggestive of power, and the tone lingered on with all the beauty that comes from perfect breath control. The Russian songs were marvelous. Especially moving was the Moussorgsky song in which Death woos the maiden. It was a sinister wooing and the audience sat trembling while the tale, which they rather divined than understood literally, unfolded itself. Moussorgsky is one of the world's greatest masters of the Lied and Rosing is his worthy interpreter.

And there was a group of songs in English, including the famous ballad of Lord Randal, a hideous story which Bispham loved when his mood was macabre. But Rosing put a Slavic horror into it which the Americans never compassed. He sang us Rachmaninoff's fine song, Do Not Depart, and it was a vocal jewel.

Rosing is yet another in the apostolic succession of great singers. The race spirit speaks through him, and his art gives us one more hint that salvation may once more come to the world from the East.—San Francisco Examiner, January 17, 1923.

One feels the need for some other word than recital to designate the hour and a half of dramatic song interpretation given by Vladimir Rosing last evening in the Plaza Theater. It should be a word as compact and poetical as 'song' because it would not convey the dual sense of compressed energy and expanding bursts of emotion that attaches to his individual method of vocalism.

Rosing's method is to be analyzed and studied for its fascinating mixtures of musical and psychological element. He is primarily concerned with the meaning of the song, and to the expression of that meaning he subordinates all the decorative values, upon which the average singer pins hopes for success. He keeps the emotional current constantly at its maxim intensity. It grows riotously merry in Moussorgsky's The Flea and rises to almost unbearable poignancy in the misery of the Wanderer.—San Francisco Chronicle, January 17, 1923.

Farnam Called "Foremost American Organist"

Lynnwood Farnam is called "Foremost American organist" by the St. Paul, Minn., Pioneer Press, in a review of the organ recital given by him on the new municipal organ, before the Minnesota Music Teachers' annual convention. Additional excerpts follow:

If one can imagine a perfectly sane, calm, well-poised de Pachmann at the organ, one can come as near perhaps as is possible to a realization of the Farnam manner of playing, yet this would not convey all. He builds on program rather than on individual parts. That is to say, while each number is given its proper climax, it is always a restrained, well ordered one; the climax to the whole is the thing with him. As a result the audience hears but four chords of full organ, and these were the concluding ones at the finale of the last number of the program, a toccata in E minor by Georges Krieger.

The Fantasie Dialogue of Boelman, the show piece of all organists

G. M. CURCI

who can compass it and of some who cannot, was not the tempestuous outburst that is usually heard. Mr. Farnam played it at a moderate tempo, the main theme having a rather solemn, even religious content. The two voices were rarely raised above a well-bred pitch, and only a single chord forte was permitted at the end.

Yet the piece was distinguished by marvelous variety, tonal voices and nuances that may never have been sounded by any other player. One did not feel the absence of the orchestra part. It was literally orchestrated by the player.—Pioneer Press.

More Praise for Miura

The appended criticisms give some idea of the brilliant success Tamaki Miura is having, as usual, on her tour with the San Carlo Opera Company:

It was good to be at the opera at the Tulane, Monday night. Madame Butterfly was the offering, and Tamaki Miura, the famed Japanese



© Elzin, New York.

TAMAKI MIURA

soprano, was singing the title role. The house was packed to the doors again.

The little Japanese artist, dainty as something painted on a fan, seemed so to impress her audience. She was in wonderful voice, her acting was marvellous, she was almost the whole show. No one could edge in on the spotlight while she held the boards. And it was all due to her consummate art.

There are so many beautiful scenes in Madame Butterfly that one finds it not easy to select those in which Miura reached the highest level of her art. It's all pretty much how you feel about it. Some will choose one scene, others another. Most everyone will agree that she sang One Fine Day as they have never heard it sung before—except by Miura.

Miura seemed to submerge herself completely into Cho-Cho-San, and in consequence her interpretation was racial as well as artistic. She was Madame Butterfly, and she made you feel that she was suffering both the joy and the sorrow that were the Butterfly's lot. It was an achievement not to be forgotten while the memory lasts, and it received the ovation it deserved to get.—New Orleans States, January 30, 1923.

Last night's ringing applause testified to the renewal of her popularity. As usual she held her hearers spellbound with her presence,

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and as usual she led them out of the conventional pathways of this work into a strange flower-lined realm of her own evocation. The audience revelled in the journey and its destination even though this be the pathetic one of a victim to the operatic excess of pain and sorrow.

I would match Tamaki Miura's role against her voice, and lose again. I would match her voice against her art and probably lose again. I would then hesitate and match a third time and tremble for the result—her art against her kimono. Veritably a kimono may be worn with discretion and occasionally aplomb by a western world of singers, but it can rarely be draped with both art and abandon, and have the quality and fiber of beauty that it should possess, except in the instance of Miss Miura.

But enough of mere garb, even though it is important in a Miura performance of Butterfy. Her art is what concerns us. It concerns us more at present than in the past, because it has grown to be something more than mere novelty.

When I formerly saw her in the part I was generally telling of the fact that she was a Japanese actress and singer appearing on the stage. Now, I am aware of hardly aught except that she is playing Cho-Cho-San. She used to be all hands and arms and motion, sometimes even to excess. But now her faculties and her features and her members all seem thoroughly modulated to her Butterfy.

Her enunciation and her plaintive bird-like voice, which have both improved by the way, fill the very air with fragrance and a delicate emotion, that color with beauty the fascinating realism of her presence. Truly she is as unique as ever in her charm, and discloses even greater finish in her novel and sensitive interpretation.—Los Angeles Daily Times.

Miura's voice is in better fettle than when last we heard it and her person is a little more rounded, but she is the same excellent actress with just a slight more of passion. In the tragic intervals of the last act, Tamaki Miura is rising in supreme art. She is living every woman's tragedy and making it as real as life in spite of her surroundings. This is a great power.—Los Angeles Evening Herald, February 14, 1923.

Numerous Recalls for Germaine Schnitzer

Germaine Schnitzer, a pianist of international reputation, appeared recently as soloist with the People's Symphony Orchestra of Boston, playing the Liszt E flat concerto, and the following day she was eulogized by the press as per the appended extracts from newspaper clippings:

Possessing a touch equally engaging in wooing or sparkling moods, she played Liszt's first concerto so satisfactorily that she received the ovation of the season. Her brilliant technic at all times subserved the spirit of the composition, instead of using the latter to display itself.—Boston Daily Advertiser.

Her brilliant performance of Liszt's E flat concerto was enthusiastically applauded. She has remarkable technical abilities and abundant emotional energy, which qualify her admirably for playing such music as this. There were numerous recalls, but she modestly declined adding to the program.—Boston Globe.

Her strength in the fortissimo passages, about which one might have feared—for women do not as a rule do these passages well—was entirely adequate. It is good to hear such playing at a concert of the more "popular" orchestra.—Boston Post.

Another Hess Pupil Scores in Recital

Under the auspices of the St. Cecilia Society of Grand Rapids (Mich.), Beulah Rosine, a talented professional pupil of Hans Hess, the prominent cellist, appeared with much success in recital. The critic of the Grand Rapids Press of March 3 speaks of Miss Rosine's playing as follows:

Beulah Rosine, a gifted young cellist of Chicago, gives promise of some day becoming a very big artist. She has a mellow, flowing tone of much beauty, a fine fluency of execution and a really remarkable technic. The Ungarisch Rhapsody by Popper was of a caliber to tax the resources of a mature artist. This girl played it with distinction, mastering with ease the difficult passage work and technical intricacies. Her brilliant, harmonic, even trill, the delicate arabesques and the

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broad sweeping tones were achievements to command admiration and respect. In the sonata in G major by Sammartini the various movements were played without pause, and she achieved a broad impressive hymn-like effect which was excellent tone work. The double stopping was skillfully done. Her playing of the difficult *Appassionata* by Saint-Saëns was a most creditable and pleasing performance. Miss Rosine's work throughout her program was that of a thoroughly competent and altogether interesting young musician.

Peterson Charms Seattle, Wash.

Seattle, Wash., March 1.—Katherine Rice presented May Peterson, Metropolitan Opera soprano, in a recital on February 5, which was enjoyed by a large and appreciative audience. The pleasure that this charming singer gave may best be gauged by a glance at excerpts from several of the local papers:

May Peterson, who sang at the Metropolitan last night, is not only a skillful vocalist, but one who knows how to popularize her style. Consequently, her concert developed into a facile triumph. She made a candid effort to make her program comprehensible to the musically unlettered, and succeeded. There was a great deal of genuine enthusiasm in the applause she evoked, and she was repeatedly encored.—Post-Intelligencer.

Charm of personality and admirable vocal gifts were revealed by May Peterson in her recital at the Metropolitan last night. The singer's graciousness and generosity added to the appeal of her singing, and the audience was warmly responsive. A half dozen or more lovely bouquets of roses and violets were handed over the footlights during the evening, and the soprano's triumph was evidenced further by the numerous encores demanded. Miss Peterson's voice is of pretty tonal quality and its clarity and flexibility are particularly pleasing. Her clean-cut enunciation was a joy to those who like "to understand the words" of a song.—Times.

Miss Peterson has a pleasing soprano voice of excellent quality. Her tones are clear, firm and resonant. The interpretations of her songs are given in a finished manner and with an artistic effect. Combined with these qualities the artist has a charming personality which wins her audience from the moment she appears upon the stage.—Star.

S. K. P.

Beddoe Pupil Wins Praise with Orchestra

Margaret Spaulding, pupil of Daniel Beddoe, was selected from a large number of contestants for the soprano solo



MARGARET SPAULDING

position at the First Presbyterian Church, Pittsburgh, Pa. She appeared recently as soloist with the Cincinnati Orchestra, Fritz Reiner conducting, and that she reflected credit upon her mentor and upon herself is proven in the appended salient paragraphs culled from the press notices she received on the day following the concert:

Miss Spaulding has a lovely voice, very sympathetic and appealing and of good range. The Loreley was sung delightfully as was Dreams and elicited for the artist a very warm welcome.—Cincinnati Post.

Hers is a good firm voice of even registers which are guided by intelligence in their exhibition rather than by emotion.—Cincinnati Times-Star.

Miss Spaulding made a distinct success. She sang two groups of songs, Listz's The Three Gypsies, with an incidental solo by Ensl Heerman and the Loreley and Wagner's Pains, Cease and Dreams. Miss Spaulding's dramatic soprano, her excellent enunciation and her fine artistic sense brought her an ovation.

Miss Spaulding is possessed of voice of power and not a little vocal beauty, which, for a young singer, she handled with surety and artistry. Her interpretations of Listz's Loreley and the Cease of Wagner were excellent.—Cincinnati Enquirer.

Endowed as this young singer is, she unquestionably has an enviable career ahead of her, a career which will reflect credit not only upon herself, but also upon the Cincinnati Conservatory of Music, to which she owes her training.—Cincinnati Commercial Tribune.

Briggs Is Manager of the Norfleet Trio

The Norfleet Trio announces that in the future its engagements will be handled exclusively by the management of Ernest Briggs, Inc., 1400 Broadway. Results of the crusade for chamber music, which this trio has been making for two seasons are becoming more and more evident in the growing desire of towns of all sizes to include at least one chamber music number in their concert courses. The Norfleets believe that if people, even so-called unmusical people, once hear chamber music sympathetically played, they will love it; the response of the public has proven this. The matines for children, in the giving of which this trio is deserving of special praise, are also doing much to establish a demand for chamber music.

The Norfleet Trio gave its second children's program for

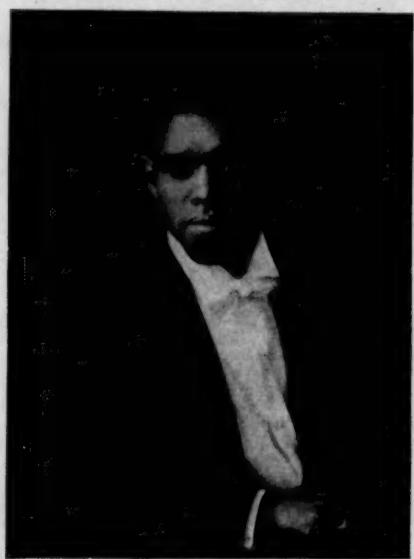
the Francis W. Parker School of Chicago, February 28, using Louis Vierne's *Bogey Man*, written especially for this trio; Charles Skilton's Kickapoo Social Dance, and Sioux Flute Serenade, which the composer arranged for this organization. The waltz of the Negro Dolls, by Mortimer Wilson, was another popular number. More serious selections were movements from trios by Haydn, Mozart, and Beethoven.

The Port Huron (Mich.) Times-Herald says the following regarding the trio's appearance there on February 23:

The instrumental richness achieved by the Norfleets is really remarkable, and their youth lends an effect of precocity to their mature musicianship. Each number was given in a style that left nothing to be desired, and the suave beauty of their legato passages and flawless brilliance of their bravura were equally satisfying. The earnest crusade for chamber music appreciation which these gifted young musicians are waging, could have no more convincing exponents than the Norfleets.

Roland Hayes Wins Ovation in London

Upon his return to London recently, after a brief visit to the United States, Roland Hayes, the Negro tenor, sang at a concert organized by Lady Dean Paul, giving the whole program himself. His reappearance in the English capital amounted to an ovation, the audience including numerous musicians and titled people who gave the modest tenor an unusual reception. In the Daily Telegraph, Robin Legge,



ROLAND HAYES

critic of that paper, utilized the occasion to pay another tribute to Mr. Hayes, saying:

Yesterday Mr. Roland Hayes, that most gifted negro tenor who has made so many friends on this side of the Atlantic, was responsible for the entire program of the seventh of those delightful Concerts Intimes at the Hyde Park Hotel, which are organized by Lady Dean Paul (Foldowski), and take place periodically at mid-day. It was a program containing nothing but lovely things, carried out with the sympathetic partnership of Anthony Bernardi, who played all the piano forte accompaniments. Mozart, Caccini, Paradisi, and the all-but-forgotten Galuppi; Debussy, Duparc, and Hugo Wolf; H. T. Burleigh and Roger Quilter. These were the composers whose songs made the three attractive groups of a program hardly any other artist but Mr. Hayes could have carried out quite in the same way. Mr. Hayes' voice is of the kind that call silvery, and he has the kind of lifting one phrase with another without apparent effort seen in the *Eviva Rosa* of Galuppi and in the negro folk-song. Didn't it rain—that was a rare joy. Too few of our own well-known singers get through one complete phrase without some kind of illegitimate sidetracking. Caccini's Amarilli is not quite so melancholy a song as this artist makes it, but we had caught both pleasure from his singing of the negro arrangements of Burleigh and Avery Robinson. *Scandalise my name, O Rock me, Julie, and the convict Water Boy* must rank among the finest traditional things of any nation, white or "colored."

From London Mr. Hayes went to Paris for appearances at private musicals over a period of two weeks, returning to London on March 10 for public and private concerts from March 14 to April 15. He will then go back to the Continent for his first appearances in Vienna, where he will sing on April 25 and May 4 at the Kleiner Musikvereinsaal, under the direction of Messrs. Strasser and Knepler.

Boston Counts Crooks "A Singer to Be Reckoned With"

Recently Richard Crooks appeared as tenor soloist with the Boston Handel and Haydn Society at Symphony Hall in a performance of Elgar's Dream of Gerontius, and, in the words of the Boston Herald, showed himself "a singer to be reckoned with." The Post commented on the society being "fortunate in its principal soloist," while the Transcript enthused upon the discovery of an "American tenor with ardor." Other Boston notices read:

The society was fortunate in its principal soloist, Mr. Crooks. He has a voice of manly and agreeable quality, expressive, well employed. Moreover, he not only sang Gerontius, he characterized him in tones. It is testimony either to the singer's ability, or his artistic nature, or both, that he seemed to have a penchant for this particular work. A large audience was very enthusiastic.—Olin Downes, Boston Post, February 12.

The leading solo part, that of Gerontius, was taken by Richard Crooks, a young tenor new to Boston, who has this season been extraordinarily successful in Wagner concerts and other performances in New York. Mr. Crooks has individuality, personality, temperament, and a fine natural voice. He felt and made his hearers feel the awe and faith of Gerontius at his vision of the angels and the judgment seat.—Boston Globe, February 12.

His voice is a full-throated, masculine tenor, holding ample, even and warm in the higher tones, ardent in motion, supple in line, eager for color. A perceiving mind, a responsive and communicating temperament, a keen sense of the rhetoric of music further enrich Mr. Crooks. From his lips the dying Gerontius testified and prayed in a lofty passion of faith; in his tones went the beauty, remote, calm, fulfilled, with which Elgar clothes the soul newly come heavenward. An American tenor with ardor is discovery enough—and to this glow of young prime Mr. Crooks adds understanding.—Boston Evening Transcript, February 12.

Mr. Crooks sang the tenor part with beautiful tone, fine phrasing, rhetorical intelligence and a passionate fervor that lifted his performance to a high plane. He is truly a singer to reckon with.—Boston Herald, February 12.

On Washington's Birthday evening, Richard Crooks ap-

peared in recital at Elmhurst, L. I., before a crowded house that attested to unusual popularity, won in so short a time.

Splendid Notices for Farnam

Whenever and wherever Lynnwood Farnam, the organist, plays, he wins splendid notices. His first appearance in New York some years ago, at the annual convention of the National Association of Music Teachers, was the immediate cause of a call to become organist and director of a Fifth avenue church in the metropolis. When he visited Minneapolis some months ago he was warmly welcomed by brother organists, press and public alike, and the same was the case in Chicago. Excerpts from local papers prove this, as follows:

"It prepared the way for what followed, a performance beyond praise of Bach's tremendous Passacaglia in C Minor. In this majestic and yet immeasurably intricate contrapuntal structure on a movable bass, the pedal work vied with the manual in expert deftness and importance. After this achievement followed Jepson's Pantomime and Georges Krieger's Toccata in E minor.—Minneapolis Journal.

Those who had previously heard Mr. Farnam and were acquainted with his brilliant art as a virtuoso were delighted but not surprised. Those who heard him for the first time could hardly restrain themselves, and were both delighted and surprised. It was playing of the kind which eventually must convince the most stubborn enemy of the organ of its wonderful adaptability as a concert instrument worthy of the most superb virtuosity.—The Diapason, Chicago.

Stoughton's Enchanted Forest became peopled with gnomes and a prankish Puck. Day dawned, from the sound of the first insect to the burst of the full-orbed sun, in Jacob's Sunrise. The same composer's Vintage, the Pantomime of Jepson, and in a degree the Scherzo of Vierne, revealed similar examples of lightness and grace.

Bach's Passacaglia in C minor, possibly the piece de resistance of the program, was a model of swift and poised perfection. Indeed, if one were to seek to find any defect in Mr. Farnam's performance, it might be placed in his continuous, interminable perfection. One listens vainly for the personal equation, the dramatic that is of common life. I recalled the companion of Liszt who, after coming out on the street after attending one of Chopin's pianissimo recitals, began to shout lustily and vulgarly to relieve his pent up feelings, much to the horror and disgust of Liszt. What a supreme and fantastic bit of comedy it would be if Farnam should hit a false note!—St. Paul, Minn., Pioneer Press.

Grace Welsh Wins Praise in Home Town Recital

When appearing in piano recital in her home town, Boone (Ia.), Grace Welsh, the talented young Chicago pianist, recently scored heavily and was overwhelmed with affairs in her honor. The reviewer for the Boone County Pioneer had the following to say:

Grace Welsh of Chicago, a member of the faculty of the American Conservatory of Music, scored another triumph Thursday evening when she appeared before home folks in a recital at the high school auditorium. Miss Welsh may have appeared before larger and more distinguished audiences, but surely none of them could have been more appreciative or the applause more sincere. And not altogether was the tribute to her music, for, though that is of the best, she is no less charming personally, than she is artistically. The artist received the most sincere compliment when it could be given in the alone attention of her audience which she held through the entire program, and each number was equally well received with the other. Especially noticeable was the clarity of her technic, the pedal work not being allowed to interfere. Her work showed thoroughly the perfection of her preparation and study. By request Miss Welsh played two of her own compositions, Caprice and In Thoughtful Mood, and, though both were beautiful, the first was perhaps the favorite. She closed the delightful program with Dohnanyi's F minor Capriccio, and too much cannot be said of the pleasure with which the entire program was received. Again and again she was recalled.

Pietro A. Yon Scores in Chicago

Pietro A. Yon gave the first of a series of organ recitals in Kimball Hall, Chicago, on February 20. His program was made up of works by modern Italian composers, and was enthusiastically received, the audience being loath to leave the hall at the conclusion of the program. Testifying to this is the fact that Mr. Yon was obliged to play six encores.

The Chicago Daily Journal, of February 21, 1923, says:

You are an Italian living in New York. That he considers himself still an Italian was shown by the inclusion of his own works in a group labeled "modern Italian composers." A sonata of Pagella's and a group by other musicians completed the list.

There are two types of organ playing, to distinguish all the different kinds very crudely. The first is that devoted to religious services; the other is devoted to the display of the organ and its player. The latter sort has the ascendancy today. Yon shows it altogether, and makes a fine and persuasive account of himself.

His style in composing is similar to that of his performance. There is in the main great accuracy, endless care of details, and a light and pleasant sentiment coloring the whole neatly. No extensive concern with the building of great climaxes either of thought or emotion was discoverable. Instead, there was a finely finished skill in weaving flat designs, taste in finding the right color, the suggestive weight of tone, and the tapering of completed ideas.

An audience which included some of the city's distinguished musicians applauded the visitor cordially.

Quaile Pupil Has "Wonderful Talent"

Patricia Boyle, a blind pianist, pupil of Elizabeth Quaile, recently gave a most interesting recital in Summit, N. J., following which she received high praise in the dailies. In reviewing the recital the critic of the Summit Herald stated in part:

It is a trite thing to say that she has a wonderful talent, but nevertheless it is so, and her playing is all the more marvelous because of the handicap of not having her sight.

Miss Boyle's program included many difficult selections well known to concert-goers. Her technic is excellent and her musical appreciation and interpretation is most intelligent. She began to study at the age of fourteen and has continued it intensively for about four years.

The critic of the Summit Record was equally enthusiastic in his praise of Miss Boyle's art, stating that those who had the pleasure of hearing her will long remember the inspiration and the joy her playing gave to them. He further stated that this young and highly gifted girl's playing was not only clearly defined and poetic, but showed wonderful technic and splendid training.

Foreign Press Praise for von Holstein

Emma von Holstein, Danish dramatic soprano, who is now in this country, received the appended press notices just prior to her departure for America:

Last evening we finally had the opportunity to hear our famed singer, Emma von Holstein. After several years of absence from Copenhagen, Emma von Holstein was given a rousing welcome by an audience that crowded the hall to capacity. Who does not recall the wonderful voice she possessed? What a joy last night to find her voice still greater. It has matured beautifully, increased tremendously in power and range, technic and emotional expression. It now has a distinctly sympathetic and charming quality, peculiarly her own. Miss von Holstein was applauded tumultuously and forced to respond to several encores. She received many flowers.—Politiken, Tivoli Concert Hall, Copenhagen.

The celebrated Danish soprano, Emma von Holstein, possesses a marvelous voice of thrilling power and beauty, which she uses with

skill, intelligent interpretation and keen musicianship.—Neueste Nachrichten, München.

Mme. Emma von Holstein made a sensational impression.—London Times.

Theo Karle in Recital Superb

This headline from the Los Angeles Examiner of March 5 is representative of the headlines accorded to Theo Karle on his present concert tour of the West. A few typical reviews of his recitals will show the great enthusiasm with which the popular tenor has been greeted on his present series of concerts:

The recital was the last word in quiet and polished artistry.—Los Angeles Daily Times.

gave a concert of ballad numbers that proved immensely pleasing.—Merced Evening Sun.

Enunciation that is well nigh faultless, dramatic power that enables him to interpret music in alien tongues understandingly, tonal clarity, true ness, and purity; these might be mentioned as other assets that made his concert so pleasing and satisfying.—Arizona Record.

Keener Pleases with "Natural Gifts"

Tito Schipa and Suzanne Keener gave a joint recital in Albany, N. Y., on March 19, following which the Journal of that city, in commenting upon the merits of the two artists, wrote as follows about Miss Keener:

Suzanne Keener, an American girl, who with her natural gifts and sheer musical ability is rapidly making a name for herself, made her

debut in Albany and gave as her first number the favorite waltz song, "Voci di Primavera" by Strauss, which was for years in the repertory of Adelina Patti and Nellie Melba. Miss Keener sang this number most beautifully and it was readily seen that she had a lovely voice and knew how to use it. Her second solo was the immortal "Regnava nel Silenzio" from Donizetti's Lucia, which received a highly satisfactory interpretation. Her various renditions were given with musical expression, both opulent and individual, and the exquisite qualities of her art enraptured her hearers.

Miss Keener has a unique personality, a singer sui generis, for she is as cute and chic as Lotte of the good old days, as dainty and fairy-like as Della Fox and as graceful as Pavlova, and in addition she can sing, for she possesses a bird-like coloratura soprano voice, highly cultivated, and when she delivers her vocal fireworks it seems as if there must be a nest of nightingales in her throat.

She made a pronounced success with her audience and her many

encounters were charmingly, archly and daintily given. The writer thinks she is in danger of being overdone, and fills the eye and ear.

The fifth number in the program was the famous duo from Verdi's Rigoletto, and in this exacting selection the artists were at their very best, their lovely voices blending perfectly, and it was a fine exhibition of ensemble singing. The ensemble of these artists was so fine that it is to be regretted that another duo was not placed on the program.

Trenton Enjoys Nyiregyhazi's Playing

Following his appearance in Trenton, N. J., on March 15, the State Gazette commented as follows on the playing of Erwin Nyiregyhazi:

In the twenty-seven years of its history it is doubtful if the Arion Glee Club has given a more enjoyable concert or one of higher character than that of last evening, with Erwin Nyiregyhazi, Hungarian pianist, as the soloist.

Nyiregyhazi came to Trenton originally as a youth of about eighteen, and gave one of the first of his concerts in this country. At that time

(Continued on page 58)

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ACROSS THE COUNTRY

Athens, Ga., March 29.—Olga Samaroff played an interesting program at Lucy Cobb Institute, March 15, before the largest and most enthusiastic audience of the season. Her playing is poetic and her interpretation intelligent and full of feeling. She will be welcome should she wish to play again in Athens.

Louise Rostand, mezzo-soprano, who has charge of the voice department of Lucy Cobb Institute, gave a Costume Recital of the Folk Songs and Art Songs of Spain, at the Normal School. Miss Rostand is of Spanish descent and her interpretations showed variety and much color.

Louise Rostand continues to be active as to pupil's recitals. Harriet May Crenshaw, head of the piano department, gave a pupil's recital in the parlors of Lucy Cobb. Those appearing were Anne Lewis, Caroline Ashton, Eliza Cobb McDorman, Annette Arnold, Alice Arnold, Helen McDorman, Pearlie Hammond, Pattie Benson, Lilla May Webb, Kathleen McCorkle, Frances Crane, Evelyn Zettler and Dorothy Moran.

Gretchen Gallagher Morris, who has charge of the violin department of Lucy Cobb Institute, presented the following in recital: Stanton Forbes, Elizabeth Council, Justine Weidling, Leila May Pears, Lorna Lawrence, Minnie Cutler, Laura Mae Bullock, Sarah Morris and Rose Lewis. Lizzie Lou Lochlin and Lorna Lawrence did the accompanying.

Louise Rostand, head of the voice department of Lucy Cobb Institute, presented the following pupils in recital (Anne Lewis, from Miss Crenshaw's class assisting): Harriet Jeffries, Jack Hancock, Evelyn Zettler, Frances Wade, Dorothy Moran, Evelyn Orr, Louise Walters, Betty Morton, Eloise Peede, Kitty Tomason and Dorothy Collins.

H. M. C.

Atlantic City, N. J.—(See letter on another page).

Berkeley, Cal.—(See Music on the Pacific Slope).

Boston, Mass.—(See letter on another page).

Butte, Mont., March 21.—Music lovers were given a real treat when William Wade Hinshaw's company rendered in excellent fashion the Mozart opera, *Cosi Fan Tutte*. Like animated Watteau paintings in a setting of melody, the scenes of the opera presented vignettes of color and sprightliness. It was the mining city's introduction to the novel and charming manner of chamber production of opera comique and it won decided favor. Every member of the organization merited and received enthusiastic applause. Irene Williams, soprano, was featured in the cast which also included Catherine Bibb, mezzo-soprano; Judson House, tenor; Leo De Hierapolis, baritone; Pierre Remington, bass, and Lillian Palmer, soprano. Stuart Ross, pianist and musical director, deserves much credit for the success of the presentation. The performance was given under the auspices of the Bagdad Patrol of the Mystic Shrine and was well attended.

T. F. M.

Chicago, Ill.—(See letter on another page).

Chisholm, Minn., March 22.—After five years of absence, Cora Mitchell returned to her home to give a program in conjunction with Constant Sigrist, tenor. Her dramatic readings were a surprise and delight to the large crowd which had gathered to greet her. Her most pretentious numbers were Salome, a dramatic sketch, and Pygmalion and Galatea, in which she had the assistance of Mr. Sigrist. This excellent tenor also gave a lengthy list of songs revealing pleasing quality, good enunciation and much dramatic fervor. Kathryn Steele was his able accompanist.

G. R. E.

Cincinnati, Ohio—(See letter on another page).

Connersville, Ind., March 22.—The Chaminade Club gave its annual concert in the High School Auditorium, March 12, to a capacity house. The assisting artist was Consuelo Couchman, cellist, who played three groups. The club sang three groups of glees accompanied by Elizabeth Moore. Special mention should be made of the piano playing of Mary Ruth Bottles and the vocal solos by Dorothy Schuler. Hazel Murphy was the accompanist for Miss Couchman.

The Clio Club presented Mrs. Edgar Stillman Kelley and Norville DeHaven, her talented pupil, in a recital at the home of Mrs. Ben Cole, March 13. Mrs. Kelley made a plea for more support by the club women of the city for good music.

The glee club of the local high school gave a noon concert to the Kiwanis Club recently, at the Hotel MacFarlan.

Gladys Lyon, artist pupil of Haig Gudeman, has gone home to Birmingham, Ala., to compete in a violin contest.

The second annual Music Memory Contest was held here last week. There were forty contestants from the various schools. Thirteen perfect scores made it necessary to have an elimination contest. The winner of the gold medal was Virginia Mount, the silver medal, Ruby Mathews, and the bronze medal went to Virgil Miller.

A. A. G.

Dallas, Tex., March 19.—Two Dallas musicians were honored by the artists, Phillip Gordon and Elinor Whittemore, who appeared at the City Temple. David Guion's Turkey in the Straw was one of the piano numbers offered by Mr. Gordon to the delight of the large audience. The Ampico played the accompaniments for Miss Whittemore's violin solo and one of these, Bach's Air for G string, was a recording of Elizabeth Gay Jones, a local pianist. The sound technic and musicianship with which these artists rendered all their numbers brought forth the warmest praise.

G. O. F.

Easton, Pa., March 18.—The chorus choir of St. John's Lutheran Church rendered Penitence, Pardon and Peace, under the direction of the organist and choirmaster, Henry Eichlin. Blanche E. Speer, soprano, of Pen Argyl, sang effectively at this largely attended service.

The Music Memory Contest was a pronounced success; the committee, James B. Beam, chairman, managed the affair and much credit is due them for the undertaking.

A string quartet, composed of Albert Kahn and Harvey Freeman, violins; Edward Eichlin, viola, and Carleton Gordon, cello, gave an interesting program of chamber music before the Woman's Clubs in the lecture room of the First Presbyterian Church. The quartet in C minor, by Mozart, and the C major quartet, by Haydn were played by the

quartet; Badi's concerto in D minor was played by Mrs. J. N. Le Van and Harvey Freeman, with Mrs. E. R. Yarnelle at the piano; the third movement of the Grieg sonata in E minor was rendered by Mrs. Le Van and Mrs. Yarnelle, and Tschaikowsky's Song Without Words and a Swedish folk song (Svenson), by Mrs. Paff, Mr. Freeman and Mr. Gordon.

On March 27, Mrs. Lynn Perry, assisted by Mrs. Skinner and the chorus of the Woman's Club with Mrs. Geo. C. Macan conducting, rendered a program of Hebrew music before the club.

Fort Collins, Colo., March 24.—Cecil Arden gave a concert here March 15, under the auspices of the Fort Collins Community Chorus. Her singing was applauded with more than usual enthusiasm and all agreed that the concert was one of the most enjoyable ever given here. She was assisted by Ola Gulledge, accompanist and pianist, whose work also received commendation. This was the concluding guest concert of the community chorus.

The glee clubs of the Fort Collins High School, assisted by the high school orchestra, gave a performance of the musical comedy, Paul Revere, at the Empress Theater, March 22. Beulah Anderson and Maude Shulters directed the production. The pupils taking parts in the operetta and doing special singing and dancing numbers between acts included Faith Dougherty, Ted Chadek, Lucile Hartman, Frederick Riddell, Jessie Schmidt, Leslie Young, Merrill Barrows, Wilbur Rogers, Chester Moore, Eleanor Keach, Herbert Zimmerman, Betty May Hall, Dorothy Douglass, Faye Epley, Georgia Ball, Margaret Stover, Miner Morrell, Ruth Mechling and Grace Humphrey. The operetta was well given and cordially received by an audience which packed the theater.

E. A. H.

Galveston, Tex., March 25.—The recital which Philip Gordon, pianist, and Elinor Whittemore, violinist, gave at Hotel Galvez was a great success. In commenting upon the event one of the local papers said: "Mr. Gordon is the best American pianist who has ever appeared before a Galveston audience. His interpretations of some of the compositions of master composers reveal rare technic and artistic execution." Miss Whittemore also received flattering notice for her excellent interpretations.

F. D. G.

Greensboro, N. C., March 19.—The leading musical event of the past month was the appearance of Josef Hofmann, on March 15, as the third and last number of the Greensboro Concert Course. These concerts, managed and arranged by Mrs. Lessie Lindsay Wharton and guaranteed by E. P. Wharton, are the outstanding musical features of the year.

Wade R. Brown, dean of the musical department of the N. C. College for Women, and Mrs. Brown conducted a party of twelve of the seniors of the music department of the college to New York, for the purpose of attending the opera and other musical attractions. They were absent ten days. This was one of the regular annual pilgrimages made by the seniors. Those comprising the party included Margaret Bedell, Fannie Harmon, Martha Calvert, Dorothy Clement, Vera Irvin, Eugenia Gray, Eva Hodges, Agnes Jones, Pauline Moore, Pearl Taylor, Louise Williams and Nell Bishop McHugh.

A Little Bit of Broadway, musical comedy produced by local talent, was a striking success. The performance went

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with professional smoothness and was so successful that a repetition was given the following night. Those who deserve special mention are Jennie Britton, Catherine Hylton, Nell Wescott, Jennie Lynn Penn, Regina Beck, Elizabeth Causey and Addie Brown, for singing and dancing, and Geraldine Bonkemeyer for her Rose Dance. Special mention should also be made of John Waldrop, in the leading male part, Jean Steck, William Andrews, Hines Jones and James Hague. The performance was sponsored by the local chapter of the United Daughters of the Confederacy.

Ruth St. Denis and Ted Shawn, with their company, performed before a packed house. Their visits bid fair to become an annual event eagerly looked forward to.

James Westley White, baritone, was heard in recital at Marion College, Marion, Va. He was greeted by a large audience and responded to numerous demands for repetition and encores. Later Mr. White was heard in Roanoke, Va., where the same cordial reception was awarded him. Mr. White, who is well known throughout the south, is being booked for a tour of summer schools in Virginia, North and South Carolina and Georgia.

The Harmony Club met on March 2, at the home of Charlotte Van Noppen. This is one of the junior branches of the Euterpe Club. An excellent program was given by Cecile Lindau, pianist; Mrs. Henry Ware, soprano; Regina Beck, dancer, and the trio of vocalists comprised of Elizabeth Umberger, Cecile Lindau and Regina Beck. The accompanists were Mrs. J. B. Gump and Phillip Jeffreys. A paper on the cello was read by Dorothy Albright.

The State Federation of Music Clubs met in Winston-Salem, N. C., March 13, 14 and 15, with Mrs. J. Norman Wills of Greensboro, presiding. There were representatives from twenty-eight junior and senior clubs. Business of importance in connection with the forthcoming biennial at Asheville, N. C., in June, was transacted. Greensboro, as the home of the oldest and second largest music club in the state, was well represented, the following being officers of the State Federation, all of whom were present: Agnes Martin, corresponding secretary; Alice Bivens, chairman of public school music of the National Federation; Mrs. Moody Stroud, state chairman of Junior Music Clubs, and J. Foster Barnes, chairman of church music. Good music was heard throughout the three days. Mrs. J. Russell Perkins, an artist pupil of James Westley White, was heard in a group of modern Russian songs, singing with splendid control and excellent interpretation. Wade R. Brown, of the N. C. C. W., was heard in a talk on Making America Musical.

J. Foster Barnes, local baritone, and Mrs. K. C. Benbow, soprano, were winners of the young artists' concert. York Baxter, sixteen years of age, was the winner of the junior violin contest; all from Greensboro. Mrs. Harold Andrews, president of the Euterpe Club, and the appointed delegates: Mrs. F. E. Harke, Mrs. C. P. Langly and Kathrine Rankin, were present throughout the meeting.

Announcement is made of the approaching marriage of Jennie Britton to A. Clyde Ellis, of Atlanta, Ga. Miss Britton is a valued member of artistic circles, being an interpretive dancer of distinction and a teacher of merit.

At the Simpson Street Parent-Teachers' Association's recent meeting, Alice Bivens, of the North Carolina College, spoke to the association on Music as a part of a child's education. She sang two solos. Mrs. Henry Ware and J. Foster Barnes also contributed numbers. Mrs. E. B. Garrett played several piano selections.

An excellent program was given by F. S. Church, at his second twilight recital at the Greensboro College for Women. He was assisted by Gilman F. Alexander, vocalist; Elba Henninger, reader, and Pearl Sellers, pianist.

The Euterpe Club had the members of the Art and Travel Club as its guests for an excellent program of Russian music. The Art and Travel Club has had Russia as its subject this year. Mabel Baach, pianist; Gilman Alexander, baritone; Jack Baxter, violinist, and Mrs. Henry Ware furnished the music and Mrs. Charles Van Noppen gave a talk on the composers of Russia, beginning with Glinka, handling her subject with skill and charm.

An evening of music was given recently by the Parent-Teachers' Association of the Cypress Street School, when the fathers of the members were guests. Esther Clement, supervisor of Public School Music, arranged the program and appeared as violin soloist. Clara Gant gave a reading to music and Misses Bevine and Hampton were heard, also, in songs.

The Harpsingers appeared at the Y. M. C. A. gymnasium, March 5, as one of the course of entertainments being given by the "Y" this season for its members. The personnel of the quartet is Margaret Dudly, soprano; Catherine Bore, harpist; Marie Williamson, contralto, and Pauline Teeter, pianist.

Mrs. W. W. Martin addressed the Woman's Club and guests on the subject The Advancement of Women. She was followed by vocal solos sung by Emma Hancon, Mrs. E. S. Wills and Mrs. E. C. Caldwell and violin solos by Sara Alderman.

A recital at the Greensboro College brought forth some of the advanced students of the music department including Lolita Ellis, soprano; Mary Long, pianist; Misses Bridge- man and Tucker, pianist and organist, and Messrs. Roy, violinist, and Alexander, baritone, of the faculty. Another recital was given at which Dixie Curtis, soprano; Mary

MUSICAL COURIER

Scott Tucker, pianist; Bessie Lewis, pianist; Annie Lou Jackson, violinist, and Mildred Godfrey, pianist, were heard.

The Euterpe Club was hostess to the Junior Music Club of the city, March 9, in the ball room of the O. Henry Hotel. Mrs. Charles Van Noppen and Edna Millikan were in charge of the program. Those participating were Mrs. Henry Ware, Mrs. Joseph Taylor, Myrtle Preyer, Mrs. E. C. Caldwell and J. Foster Barnes, vocalists; Jack Baxter, violinist, and Miss Ferrell and Phillip Jeffreys, pianists. Mrs. Van Noppen spoke on the object of the club and the keener appreciation of good music, showing how Greensboro appreciates good music and how much easier it is now than formerly to guarantee the appearance of fine artists. She then introduced Lessie Lindsay Wharton to the juniors, who spoke on Josef Hofmann.

Mr. and Mrs. J. B. Stroud, entertained with a musical at their home, at which Benjamin Bates, tenor; Mrs. W. A. McKnight, soprano; Ruth Creech, mezzo, and Mrs. Moody Stroud, pianist, were heard.

The Florence Hunt Junior Music Club and the Maud Anderson Junior Music Club held a special meeting at the Hunt-Anderson studios for the study of Josef Hofmann and the program he gave here, March 15. Lessie Lindsay Wharton, pianist, played the numbers and explained each.

Clare Henley, pianist, was heard at the North Carolina College by a large audience. She played numbers by Paderewski, Debussy, Grunn and Chopin. Miss Henley is an artist-teacher at this institution and is a pianist of splendid equipment.

Piano pupils of Mrs. Clyde Karnes were heard in recital in the auditorium of the Spring Garden Street Church.

Mr. and Mrs. E. D. Broadhurst gave a musical at their home at which time some of the leading musical talent of the town was heard to advantage by the large number of invited guests.

J. W. W.

Greenville, S. C., March 20.—Charles M. Courbion formally inaugurated the new pipe organ in the David M. Ramsay Building of Fine Arts at Greenville Woman's College. His virile style and deftness of execution won the admiration of the large crowd gathered for the event. The program included works by Maitland, Grasse, Deo Beck, Bach, Mauley, Franck, Schumann, Russell, Swinner and Saint-Saëns. The Alumnae Association of the college, Mrs. B. E. Geer, president, co-operated with the administration and the department of music in arranging the concert.

J. O. M.

Houston, Tex., March 21.—With adequate technic and much finish, Philip Gordon, pianist, interpreted three groups of compositions by the masters and an arrangement by the Texas composer, David Guion, also. He was assisted by Elinor Whittemore, who won much applause for two groups of violin solos.

F. D.

Kansas City, Mo., March 22.—Evaline Hartley, contralto, attracted an unusually large audience to the Grand Avenue Temple and won its favor by an interesting program of lieder, modern French and English songs. The closing group of children's songs was particularly delightful and included Baby (Bertrand Brown), Animal Crackers (Richard Hageman), A Memory (Blair Fairchild) and Three Fairy Songs (Maurice Besly). Miss Hartley uses her voice with unusual taste and shows a pleasing sort of cameraderie with her art that gives distinction to what she does. She gives evidence of splendid musicianship and care in interpretation. Coenraad V. Bos furnished his usual impeccable accompaniments.

The recital was delayed half an hour in respect to the funeral services of Mrs. J. Allen Hollinger, a colleague of Mrs. Hartley. The opening number, Handel's Omnia Mai Fu, was also tribute to her memory.

G. E. M.

Lewiston, Me., March 24.—Artists for the spring series of festival concerts announced by W. R. Chapman, president

of the Maine Music Festival Chorus, are Kola Levienne, cellist, and Lottie Howell, soprano. The Lewiston concert is to be April 11. The festival is promised for this city next fall if the new armory, which is to seat 4,500 persons, is completed.

The Philharmonic Club gave a largely attended recital March 23. The guest pianist was Anne Neily, head of the piano and organ department of the Neily Conservatory of Music in Portland. Her programs included numbers by Dohnanyi, Fauré, a group of Chopin etudes and a waltz in E minor. The Schubert Trio, Marguerite Girouard, violinist; Marie Whittier Camara, cellist, and Frances Turgeon Wiggin, played two groups and Grace Ellis, lyric soprano, gave numbers by Oley Speaks, Frances McCollin, John Courtney, Blanche Raymond and Pearl G. Curran.

Edward Little High School amateurs presented the Gilbert-Sullivan operetta, Iolanthe, March 22-23, to crowded houses. The principals were Geneva Buckley, Phyllis; Celeste Lombard, Iolanthe; Alfred Frank, Strephon; Malcolm Taylor, Lord Chancellor; Harold Stronach, Earl of Mountararat; Henry White, Private Willis; Mildred Solomon, Fairy Queen. E. S. Pitcher, supervisor of music in Auburn schools, directed both singing and orchestra.

A classical program, featuring sixteenth century and Scandinavian folk songs, was given March 21 by the Bowdoin Glee Club, which is having much success on its spring tour. Sue Winchell Burnett, cellist, was the soloist and Professor Edward Wass, head of Bowdoin College music department, directed.

The Passion Play is being produced by the French Players, at the Priscilla Theater, during Lent, with musical score written by Henri Letoudal, music critic for La Patrie of Montreal.

L. N. F.

Macon, Ga., March 30.—A series of seven Lenten organ recitals have been given by William S. Baily, organist and choirmaster of Christ Church. Mr. Bailey is also professor of theory and history of music at Wesleyan College. The programs included the finest works by Guilmant, Franck, Rheinberger, Widor, Bach, Boellman, Pierne, Le maigre and Vierne.

S. T. A.

Memphis, Tenn., March 20.—Mrs. Jason Walker presented Madame Sturkow-Ryder, pianist, in a recital in the Hotel Chisca. This is the third time this artist has been heard in Memphis, each appearance under the management of Mrs. Walker. The program was modern, each number prefaced by explanations much enjoyed by the large audience.

The closing attraction of the Beethoven Club series for this season was given at the Goodwyn Institute. The artists presented were Pablo Casals and Jacques Thibaud. It was indeed a triumph for the club and a fitting climax to the series. It was Casals' first visit to Memphis. His first selection was the Sammartini sonata in G minor, the adagio movement of which was especially delightful. Thibaud, who had already established himself as an artist of rare attainments, was warmly received; numerous recalls were demanded and graciously given. The entire program was exceptional, closing with Brahms' double concerto for

(Continued on page 62)

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ANNA CRAIG BATES, 732 Pierce Bidg., St. Louis, Mo.; classes held monthly throughout the season.	IDA GARDNER, 15 West Fifth Street, Tulsa, Okla.	LAURA JONES RAWLINSON, Portland, Ore., 61 North 16th St., June 19, 1923; Seattle, Wash., Aug. 1, 1923.
MARY E. BRECKISEN, 384 Irving Street, Toledo, Ohio.	CARA MATTHEWS GARRETT, "Mission Hills School of Music," 151 West Washington, San Diego, Calif.	VIRGINIA RYAN, 825 Carnegie Hall, New York City.
MRS. JEAN WARREN CARRICK, 180 East 88th St., Portland, Ore., March.	MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.	ISABEL M. TONE, 489 Grand View Street, Los Angeles, Cal., April 16 and June 18, 1923.
DORA A. CHASE, Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.	MAUD ELLEN LITTLEFIELD, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo.	MRS. S. L. VAN NORT, 2815 Helena St., Houston, Texas.
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BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.	CARRIE MUNGER LONG, 608 Fine Arts Bidg., Chicago, Ill.; classes monthly through the year.	ANNA W. WHITLOCK, 1100 Hurley Avenue, Fort Worth, Texas.

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REPORTS OF NATIONAL ORGANISTS' COMMITTEES.

Among reports rendered to Chairman Reginald L. McAll, National Association of Organists, are included many items of interest. To every organ builder in America has been sent a questionnaire with regard to general console design, with a view to making recommendations for unified measurements. Alice Wysard and Guy Harrison have been added to the Rochester convention committee. Dr. Russell spoke of the plans for Music Week at Wanamaker's, and Messrs. Noble, Riesberg and McAll were appointed to act with the public meetings committee. Messrs. Riesberg and Nevins were appointed a publicity committee for the Rochester convention. There are over 1,000 active members. There is a growing council at Dallas, Tex. The large Eastman Theater, together with orchestra and organ, has been tendered by Mr. Eastman for the Rochester convention, and this is sure to be a splendid affair, for the organ is of marvelous tonal beauty, and the orchestra is one of the finest in America. Dr. Mauro-Cottone gives a special organ recital today, April 5, at the Capitol Theater, New York, with improvised music for the picture to follow, and S. L. Rothafel will give a talk on The Place of Organ Music in the Theater. Lenten recitals were given by Mrs. Bruce S. Keator at Asbury Park, March 22 and 30. Gladys B. Senf gave a recital at Holy Trinity Lutheran Church, Wilmington, Del., March 1, with a reception. Joseph d'Onofrio, member of the Providence, Rhode Island, Council, died February 23.

JEWISH BLIND WORKERS' AFFAIR.

Despite the inclement weather of March 26 the auditorium was filled to witness the performance presented by the Guild Players and Musical Club, Community Workers, New York Guild for Jewish Blind.

For amateurs the evening was one of enjoyment, the young people being quite clever and possessing much ability, so that one is not conscious of their handicap. The numbers, both musical and dramatic, were well received by the audience, several encores being demanded.

Much credit should be given Alva Polasky, vocal director, Isabelle Rose, instrumental director, and Claudia Ullman, dramatic director, for the success of the evening.

The Guild has various departments in its teaching, the chief one, aside from the musical and dramatic art, perhaps being the hair weaving department.

PROFESSIONAL WOMAN'S LEAGUE PROGRAM.

March 26 a musical program was given at the Professional Woman's League, Hotel McAlpin, Mrs. Russell Bassett president, and Mrs. Edyth Jennings chairman. The artists were Rexford Hendricks, Sara Chambers, Bert Searles, Mrs. Douglas Wood, Mme. Pilar Morin; the last-named presented the opera Pagliacci, with Berta Reviere as Nedda and Pasquale Gambardella as Pagliacci. Mrs. E. M. Raynor spoke on The Stars and Stripes on Broadway; Edyth Jennings gave a group of Scotch songs, and Louise Linder was accompanist. The guests of honor were club presidents of Greater New York. Mrs. Emmie Howard was chairman of program and Mrs. Donald Mackenzie chairman of reception.

Mrs. W. A. Foreman entertained at bridge and tea, April 3, for the benefit of the building fund, at her home, 155 Riverside Drive.

MACDOWELL PROGRAM AT BRICK CHURCH.

Dr. Clarence Dickinson's March 23 noon hour of music was devoted to compositions by the representative American composer, MacDowell. Five organ numbers included a march, The Eagle, The Humming Bird, In a Hammock, and two movements from the Sonata Tragica, in which the various contrasting contents of these works, ranging from the martial to the delicate and the heroic, were well brought out by this able organist. Edna Indermaur, contralto, sang Long Ago, The Robin Sings, Midsummer and Cradle Hymn, and Mabel Farrar, violinist, played the Reverie, a Lullaby and the ever popular To a Wild Rose. At the last of these noon-day affairs, Good Friday, Stainer's The Crucifixion was presented, with James Price, tenor, and William Simmons, bass, as soloists.

SCHOOL OF MUSIC AND ARTS CONCERT.

March 22 a program of a dozen numbers, instrumental and vocal, was presented at the New York School of Music and Arts, Ralfe Leech Stern president. Miss Russell showed growth of voice and interpretation in the aria from Louise; Eunice Rees appeared both as singer and pianist, displaying a bright colored soprano voice and clear articulation in Dawn (Curran), and, as pianist, playing the finale from the concerto in G minor (Mendelssohn), in which she showed brilliant technic and dash, the work being accompanied by the organ. Miss Thomas and Miss Hitch sang well, and Mr. Mais played Vieuxtemps' Reverie with broad tone and fine expression. Nana LaFrance sang Nymphs and Fauns (Bemberg), with bright colored song and good style, while Miss Mahoney sang Sanderson's Be Still Blackbird in highly enjoyable fashion. Miss Gleason sang Visi d'Arte, and the program closed with classic dancing by Mr. Belden. Attentive listeners always make up these audiences, and sincerity of purpose and high ambition mark the performance of all the students.

BOARD OF EDUCATION RECITALS AND LECTURES.

Included in the various musical events given in the free public lectures, auspices of the Board of Education, between March 27 and April 6, there appeared many well known artists and organizations, as follows: American Orchestral Society, Cooper Institute: Sigmund Spaeth, Beethoven; A Name and a Legend; Marie Josephine Wiethan, Music We All Should Know; Esther Bensen, The Musical Side of Italy; and An Evening of American Song; June Mullin, Songs of the Moment, and Gems from Victor Herbert; Marguerite R. Potter, Romeo and Juliet; Sally Hamlin, Some Native Composers and Poets, and Dance Tunes and Rhythm.

By courtesy of Postmaster Burton the full list of each week is posted in the branch libraries and post offices of Greater New York.

KITTY BERGER'S LENTEN MUSICALE.

Kitty Berger's annual Lenten musicale took place in the Waldorf Apartments, March 27, when she played on the harp zither, which not long ago was owned by Adelina Patti. Her solos included pieces of her own composition, and by Halevy, Schubert, Abt, Lange, and Little Gypsy Song, the latter by Adelina Patti and dedicated to Miss

Berger. Others on the program were Laura B. Ellis, Lula Root, Ada Synayko, and Leo Braun, pianist.

CHARLES HARGREAVES IN NEW YORK.

Charles Hargreaves, operatic tenor, might have been a member of the Ducal Opera Company of Coburg, Germany, had he accepted an offer of some years ago. Returning to America he sang in various cities throughout the United States, winning splendid press notices, and was engaged at the Metropolitan Opera House, season 1911-1912. When he sang in Paterson at the annual festival under C. Mortimer Wiske, the Morning Call said:

Mr. Hargreaves' work was excellent. He is, in fact, one of the most pleasing tenors who have ever sung in Paterson. His voice has a fine range and is pure and sympathetic in tone. He made a great impression.

Following a stay of nine years in Detroit he is again settled in the metropolis, and it is safe to say will attract the patronage he deserves.

SOUTHLAND SINGERS CONCERT, APRIL 10.

Emma A. Dambmann, founder and president of the Southland Singers, announces the last concert of the eighth season for Tuesday evening, April 10, Hotel Plaza, with the following assisting artists: Marjorie L. Barnes, soprano; Mathilde Zimbler, cellist; John Everett Sarles, baritone, with Lucille Blabe and Henry Stewart as accompanists. The chorus of fifty singers will sing works by Gaines, Liszt-Harris, J. Lawrence Erb, Barlow, Spross, McKinney and Grieg. A grand ball will follow this concert.

FLETCHER-COPP TALK.

Mrs. Fletcher-Copp gave an interesting talk at the Elizabeth K. Patterson Studios, March 22, her subject being Rescuing the Musical Profession for the Musically Fit, and enlarged on this subject in her own unique and interesting manner. Mrs. Copp originated the Fletcher Method a quarter of a century ago, and the present writer has watched its development and well deserved progress with interest. Mrs. Copp applies the principles of her method to both vocal and instrumental music, and it is warranted to make good readers, in a word, real musicians of those who follow its precepts.

ERNA CAVELLE SINGS FOR RADIO.

Erna Cavelle, soprano, who has charge of the programs given at the National Art Exhibitors in Atlantic City, and who is scheduled to sing there every week for the balance of the season, sang on a radio program for WJZ, Waldorf station, Thursday evening, March 22. She has received very favorable reports and many words of praise for the clarity and sweet quality of her voice, her distinct enunciation and her good selection of songs. She was accompanied by Edna Horton.

MALKIN VIOLIN RECITAL, APRIL 9.

Jacques Malkin, violinist, will appear in recital at Carnegie Hall on April 9. Mr. Malkin's musical training was received in Paris, and he particularly considers himself a pupil of Marsick. His debut was made in Odessa in 1890. Since then he has played in various cities, both here and abroad, and won recognition for his work.

RUBY GERARD IN BERMUDA.

Following a week spent at Atlantic City, Ruby Gerard, violinist, sailed for Bermuda, March 29, where she will remain two months, appearing in several concerts there.

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MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

TESTING CHILDREN'S VOICES

The Assignment of Parts in Grade Work and Assembly Singing—Difficulties of the Average Class Teacher in Meeting This Problem

One of the most difficult and yet at the same time most interesting phases of public school work is the question of voice testing. Perhaps the greatest asset in this work is experience. Mr. Giddings says it is interesting because it never "stays put." It is frequently found necessary, particularly in the upper schedule of an elementary school and in the first year of high school, to re-assign children to their voice parts several times during the term. The boy particularly must be watched during this time. It is a problem which really should not be left to the class teacher, but should be handled by the experienced supervisor and studied carefully at all times. It is an unfortunate fact that a great many supervisors enter their work without the necessary training in this phase of school work.

The object of public school singing really should be to develop the voices naturally. In the early stages the problem is very simple. The young child sings and the problem of the so-called monotone is not a difficult one. As the child progresses through school we find that the age of mutation varies according to nationality and physical growth. For this reason voices should be tested in every class and the children should not be forced to sing out of the normal range of their voices. Another problem which is difficult for the average class teacher is the question of voice quality. A child might be singing his part according to the actual musical pitch, but the voice quality could be such as to disturb the even balance of tone, and in the problem of voice testing it is equally important that only such children be assigned to a part as have the same voice quality. The problem of assigning children to parts usually occurs about the sixth or seventh grade. Previous to this part singing is accomplished by alternating voices. When we take up the question of three-part music the alto should be those who sing easiest in the lower register of their voices. They must sing without straining of any kind, and it is somewhat of a tragedy when we consider that in certain instances children whose voices were normally high soprano were assigned, probably through carelessness, to sing the lowest part of a three-part song. A question frequently raised by teachers is whether or not at this time of the school course pupils should be compelled to sing the same part. Mr. Giddings in his book, Grade School Music Teaching, has this to say:

"The question often arises whether it is best to place a young voice on a certain part and keep it there until it changes. The answer is 'yes' for the following reasons: The voice, during the changing period, usually has a short compass. By this is meant that, though the pupil may be able to sing both high and low, the easy compass of his voice is usually pretty short, and to develop the voice properly he should use only the easy compass. Many contend that the voice will develop better if a wide compass is used, but my experience has been to the contrary. I have always kept a voice, from the sixth grade through the high school, rigidly to one part until a test showed that another part should be taken. Long experience has convinced me that the voice that sings lightly and easily, in a limited compass during the changing period, will have a wider compass, more power, and a better quality in the end than the voice that has tried to cultivate a wider compass during the same period. If there were no other reason than voice preservation, the limited compass of the changing voice makes part singing in the upper grades and the high school a necessity."

"Whenever the bass part is represented, four-part music for mixed voices is required in order to furnish an easy compass for all the voices. Three-part music, arranged for soprano, alto and bass, should never be used in the grades mentioned, because it does not accommodate all the voices."

HOW VOICE QUALITY IS DETERMINED.

There are various methods for testing children's voices. In this problem, like with adult voice training, there are so many differences of opinion that it is dangerous to advance any set theory as to how it can best be accomplished. There are two unmistakable voice qualities—the treble voice of the boy or girl, and the changed or changing voice of the boy. There is practically no problem in the first, the point merely being to develop a head tone quality as it is possible to develop in each individual. The second class presents a really serious problem. During the changing period it is an uncommon thing for the boy to sing part of the melody with a treble quality and then suddenly to find himself singing the same melody an octave lower with the quality of a man's voice. Where this latter quality is present boys in the elementary school should be assigned to the bass part. In the high school where the voice is usually settled, the division is made into three groups—bass, baritone and tenor.

CLASSIFYING VOICES.

The first thing which a supervisor or class teacher should do is to determine the different groups by voice quality. The second point is a sub-division of these groups according to range. The unchanged voices of children for general school purposes are best divided into three parts—first and second soprano and alto. As mentioned in a previous paragraph, the boy with the changed voice is assigned to sing the bass. The first step with the unchanged group is to have all children produce what is commonly known as "head tone" quality. This is best accomplished by having the children sing D fourth line treble staff, or E fourth space, on the syllables oo, oo, or loo. The singing of oo prevents any coarseness or throatiness and it places the tone well forward on the lip. The scale should be sung descending. The next step is to determine range. Give the pitch of G second line or A second space and have the individual pupils sing an ascending and a descending

scale from the given pitch. Those who sing the ascending scale with ease may with safety be assigned to the first soprano. Those who find it easier to sing the descending scale, and particularly where the tone broadens out in the lower register, may with equal safety be assigned to the alto part. The others may for the sake of part singing be assigned to second soprano. The first soprano should be watched with great care, and the moment a boy or girl shows any sign of straining or producing a shrill tone in the upper register that particular pupil should be tested individually and re-assigned. Very little harm, if any, can be done to those children who sing the lower part, provided their tone production is correct. The so-called break in a boy's voice must be watched with equal care. He must not be permitted to sing part of the time with a head tone quality and the rest of the time with a coarse or chest tone quality, because by such a result we know that the child is not singing properly. The use of the chest register is very important, but not at this stage of development.

THE VOICE OF THE BOY.

This is the most interesting problem in public school music. For generations choir masters have followed a course in training which has generally not been accepted as most desirable. It must be remembered that the choir master has a specific problem, and for some reason which has never been explained, they have followed a custom of producing a most unnatural quality in the voice of the boy. The result has been satisfactory to them, but never to the child. The first weakness is an attempt to produce the hollow quality which is after all a vocal distortion, and which rarely permits of correct enunciation or diction. It is left to the auditor to determine the language in which they are singing, and frequently we guess incorrectly. They divide their voices into two classes—soprano and alto. They keep boys on the soprano part until during the age of mutation their voices break. The boy becomes vocally discouraged, and many of them never sing again. This is in itself a tragedy. Simply because a boy sings and reads well is no reason why he should be kept upon a soprano part until he is no longer able to sing anything. The moment any signs of distress appear, or even vocal doubt, the boy should be placed upon the second part or the alto part and permitted to sing easily and without forcing. There have been instances to the writer's knowledge where boys have sung an alto part on one Sunday and the tenor part on the following. There was no perceptible break and the change was accomplished as nature intended it to be accomplished. Because of incidents like this the same common sense method should be applied to public school instruction. Teach children to sing naturally and no harm will ever result.

Fiqué Choral Concert and Pupils' Recital

A large audience assembled at All Soul's Universalist Church, Brooklyn, March 20, to enjoy a number of beautiful songs by the Fiqué Choral, under the direction of Carl Fiqué. The Women's League is to be congratulated on having the opportunity of presenting such a fine body of female singers, so well trained, and with unusual excellence of voices. The ensemble effects were impressive, both as to tone-color and expressiveness. Particularly noticeable was the sweetness and purity of the high, and the resonance of the low tones. The first group—Steersman's Song (from the Flying Dutchman), Rubinstein's The Angel, and Schumann's Gypsy Life—was well rendered. The next group consisted of Fiqué's own compositions; From Autumn to Spring was descriptive in character, and well portrayed by the choral. They Talk of Marietta, words and music by Fiqué, is quite humorous, sprightly and well conceived; it was well rendered and pleased the audience so much that it was repeated.

The final group consisted of Kjerulf's Last Night, Denza's So Long, So Long, and Mildenberg's Carmen; all familiar songs, well rendered. Alveric Bellonetti's beautiful lyric tenor finely expressed Campbell-Tipton's A Spirit Flower, McGill's Duna, and Sterling's Slumber Time. Mr. Fiqué rendered in a masterful manner Liszt's twelfth Hungarian rhapsody, and as an encore his own Danse Caprice. Annette Ewart recited dramatically MacKay's Ashes of Roses, vividly portraying the different characters; recalled, she recited The Lesson of the Fan. Although Katherine Noack Fiqué (at the piano) could not be seen by a large part of the audience, her presence was felt in her clear technical piano playing of the choral selections.

A piano and vocal program was given by students of the Fiqué Musical Institute, March 24, fourteen numbers containing solos and duets by Beethoven, Ravina, Saint-Saëns, Becker, Buck, Liszt, Hennes, Wagner-Dorn, Verdi, Gartlan, Novello, Mozart, Chopin, Grieg, Puccini, Bohm, Ware, Schubert, Branscombe, Franz, Verdi, Lack, and two works for piano solo by Carl Fiqué, viz., Variations on a Bach theme, and paraphrase on a melody by Nessler. Those who performed these works with credit to their teachers were Dora Kurland, Sophie Edson, Margaret Rubel (who both played and sang solos), Gertrude Grishman, Etha Krieger, Gertrude Mirkus, Alice McLaughlin (pianist and singer), Marion Diefenbach, Edith Stich, Edith Siegel, Hildegard Bevers and Florence M. Groves.

Austin Roy Keefer at Miami Beach

Austin Roy Keefer, American pianist, has been yacht cruising since February 1. He is now spending a couple of weeks at Miami Beach, before going on a cruise along the Florida West Coast. Mr. Keefer returns North the last of April to give recitals in Pittsburgh and in Philadelphia.

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MUSICAL COURIER

OPINIONS OF THE PRESS

(Continued from page 53)

he displayed unmistakable evidences of genius and memories of his wonderful performance on that occasion have been retained vividly by those who heard him. In consequence, his first Trenton audience was well represented at last evening's concert.

In the two years that have elapsed since his appearance here Nyireghazi has made substantial progress toward attaining the recognition to which he is entitled as a really great artist. He has advanced in power and in skill, and his work has taken on that thoroughly finished aspect that comes only with maturity.

In the playing of Nyireghazi there seems to be lacking no quality that should be possessed by a real master of the piano. It is distinguished by poetic sensibility, technical facility, a dynamic force and power, that are remarkable when it is considered that they are produced with so little apparent effort, and an uncanny ability to move his audience through sheer beauty and delicacy of tone.

Fabrizio Wins Praise from Reviewers

After his recent Boston recital in Jordan Hall, Carmine Fabrizio, the musicianly Italian violinist, won critical praise that was altogether notable. In the Boston Transcript, Warren Story Smith said:

In the past Mr. Fabrizio's choice of numbers has praised him, and in making his list for last evening's concert he again showed taste and discrimination. He played, for example, a sonata of Beethoven, and these sonatas are strangely neglected by violinists, who for such pieces turn more often to Bach, to Handel, to Tartini. Nor did Mr.



CARMINE FABRIZIO

Fabrizio play the Kreutzer, apparently the only sonata of Beethoven to most bidders, but turned instead to the composer's first efforts in the form. He selected the sonata in D major, opus 12, No. 1—despite certain artificialities, a charming composition. . . . After a sonata and a concerto, Mr. Fabrizio would end his recital with music of a lighter sort. Yet he did not accept the first hackneyed show-piece or popular triviality that suggested itself, but rather cast his eye afield for material of fresh interest. Light, but with the lightness that charms, the lightness that tickles the critics, is Mr. Pepper's Concertante, skilfully written Serenade Caravaggesque, and the suave Intermezzo from Mr. Crist's Javanese ballet, "Pregiava's Marriage." Moreover, in playing these pieces Mr. Fabrizio brought to a hearing the music of deserving Americans. With them went the cosmopolitan Saint-Saëns turned Cuban in his graceful Hayanais and the seductive third Slavonic Dance of Dvorak, in Kreisler's effective transcription. Only a rondino by Vieuxtemps, final number of the list, served as reminder of the hollow and meaningless music that makes so large a part of violin literature and finds its way to so many programs. Yet this stuff, void as it is of musical interest, is essentially idiomatic. It gives the violinist that which the pianist finds in the music of Chopin and of Liszt. And last evening in this rondino Mr. Fabrizio had opportunity for a particular sort of effect that he had not had elsewhere in the concert. . . . Since his last recital here Mr. Fabrizio has made progress. He now acquits himself well in music of many schools and styles, and with the skilled assistance of Mr. de Voto, gave a musically fine performance of the sonata—a task of no mean order.

R. R. Gardner, in the Boston Herald, said:

Mr. Fabrizio showed himself possessed of a beautiful technic, one, at all events, that gives him command of warm, sweet tone and a fine, neat fleetness in passages. The evening long Mr. Fabrizio played with musicality, taste, and in the concerto with some warmth.

Stuart Mason, in the Christian Science Monitor, declared that:

Mr. Fabrizio played it (Zondanai's concerto) sympathetically, with a due understanding of its content, with virtuosity when virtuosity was called for by the music, with refinement of expression played the music for its own sake with no attempt to make it serve the purpose of personal display.

Other comment was as follows:

Fabrizio, one of the finest artists of the day, knows how to pick and choose his program so that it will be popular as well as musical appeal. In other words, he plays to the masses.—Boston Telegram.

He has in reflective passages a fine singing tone, his intonation is excellent, and his work on the upper register of the G string was a revelation.—Boston Post.

Carmine Fabrizio gave a recital last night at Jordan Hall to a large and applauding audience. . . . Mr. Fabrizio is an unusually capable violinist.—Boston Globe.

Curci Pupil Scores in Newark

On March 1, at the Temple Assembly Hall of Newark, N. J., Renata Flondina, a pupil of Gennaro Mario Curci, appeared with marked success on a program of the Women's Association. Accompanied by Mr. Curci, the talented young singer first was heard in the Vissi D'Arte from La Tosca, Puccini, and later in an aria from La Wally, Catalani, and Mr. Curci's own song, Naples Will Sing Forevermore, which was given by request.

In commenting upon Miss Flondina's success, the critic of the Newark Evening News said:

In Miss Flondina the audience was introduced to a young and talented singer, who with continued study should go far in realizing whatever ambition she has for a musical career. Her voice is wide in range; is bright, pure and musical in quality; is voluminous when she exerts its full power, and has been well schooled. Her tones have been so correctly placed that they are emitted freely and firmly. So obedient are they to the intentions of the singer that they readily respond no matter whether the song she essays calls for dramatic and emotional expression or is of a simple character in its lyric contents.

Miss Flondina also has acquired a style in singing that helps to ingratiate her with discriminating hearers. She introduced herself by means of the Vissi d'Arte air in Puccini's La Tosca, which she fol-

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lowed with an aria from Catalani's La Wally, Valverde's florid Caravaggesque and Mr. Curci's Bouquet and Naples Will Sing Forevermore. The applause rewarding her efforts was due to the beauty in her tones and to the large measure of artistry in her singing.

Sundelius "A Vivacious Musetta"

Following her singing of Musetta, in Bohème, at the Metropolitan on January 31, the New York critic commented as follows upon her essay of the role:

Mme. Sundelius was a vivacious Musetta.—New York Tribune.

Marie Sundelius was a pretty, a peppery and a very lively Musetta.—New York World.

Mme. Sundelius was the Musetta and demonstrated that she could be a peppery young woman when she wished to.—New York Herald.

Marie Sundelius did some most creditable singing and acting as Musetta.—Herman Weil, New York Journal.

As Musetta Mrs. Sundelius was duly animated and vocally agreeable.—Pitts Sanborn, New York Globe.

Marie Sundelius came back to the Musetta which she has sung so well on other occasions.—Gilbert Gabriel, New York Sun.

Mme. Sundelius and Scotti added their well known artistic successes.—Katherine Spaeth, New York Mail.

James Westley White Gives Splendid Recital

Following his recital at Marion College, Marion, Va., the Democrat commented in part as follows on the singing of James Westley White, of Greensboro, N. C.:

James Westley White, formerly of Boston, who has appeared in recital in many of the larger towns of this section, was received with great acclaim by an enthusiastic audience at Marion College, on February 9.

Mr. White's big, deep tones, in the aria, O del min dole Ardor, which he sang in a solemnly dignified and masterly manner, met with sympathetic response from the entire audience, which did not lapse throughout the evening.

The content of which Mr. White's voice is so easily capable was evident in the Cloths of Heaven, a most impressive song of the second group, in which his smooth mellow tones possessed a pure and exalted quality. The songs of the British Isles, the Schubert songs and the French group were received with much applause and genuine appreciation. Mr. White was forced to repeat Si mes vers aient des ailes, and My Little Banjo of the last group of varied songs, in which he showed extreme cleverness as an interpreter.

His diction was excellent in the English, French, German and Italian songs. Mr. White sings from his soul and with touching appeal. His dramatic ability, animated spirit, remarkable earnestness, and his exquisitely beautiful tones combine to lend to his style an unmistakable touch of distinction. It is not often that an audience is entirely satisfied with a concert, but it was the opinion of all who heard Mr. White on Friday evening that he is exceptional as an artist.

Franchetti Well Received

Aldo Franchetti, who is acting as conductor on tour with the San Carlo Opera Company, is meeting with much success, as the following will prove:

Aldo Franchetti was the conductor, and he did so well that he was called out with the principals.—New Orleans States, January 30, 1923.

In the orchestra we had Aldo Franchetti, a newcomer. He read his Puccini with refinement and respect. The orchestral patterings were well woven and tinted with fine pastels. It was not a reading fraught with fire and passion, but it was distinguished and balanced, and left large opportunities to those across the footlights.—Los Angeles Daily Times.

Mme. Sturkow-Ryder in Louisville (Ky.)

Mme. Sturkow-Ryder's recent appearance in Louisville (Ky.) gained for her the following press eulogies:

She is a pianist of high accomplishment, most intelligent reading, with a crisp and fluent touch.—Louisville (Ky.) Times.

Mme. Sturkow-Ryder is a pianist of more than ordinary power and style, and her solos were most enjoyable.—Louisville Herald.

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Young People Have Free Street Car Ride to Attend Special Concerts—May Peterson Pleases—Notes

Oakland, Cal., March 6.—A thoroughly delightful season of regular symphony, alternating with "Pop" concerts, has been given throughout the winter by the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, management of Miss Z. W. Potter, and auspices of Musical Association of San Francisco. At the ninth concert a splendid interpretation was given Tschaikowsky's symphony No. 4, symphonic poem, Les Preludes, by Liszt and an impressive reading heard of a work by Edward F. Schneider, a well known local composer and teacher. This was a symphonic poem, Sargasso, which is dedicated to S. Ritter Brown and based on a legend of the Sargasso Sea by Down Byrne. The composition is programmatic, imaginative and emotional and shows a thorough grasp of instrumentation. The audience was not satisfied until the composer bowed his acknowledgment from the stage. The large audiences attending the Oakland series of symphony indicate that these concerts are filling a real need of the musical public of the Eastbay cities. A similar series is already announced for next season.

YOUNG PEOPLE'S CONCERTS A GREAT SUCCESS.

The series of three matinee young people's symphony concerts, held in the arena of the Municipal Auditorium, were altogether praiseworthy and enjoyed tremendously by many thousands of school children, young people and the general public. More than six thousand children of the Eastbay schools attended the concert on March 2, being a thousand more than the count for the previous concert. Owing to the indisposition of Alfred Hertz on this occasion, Louis Persinger, concertmaster, wielded the baton, and as on previous occasions, the Oakland Traction Company transported the children by street car to and from the concert free of charge. These matinees were arranged by Miss Potter.

MAY PETERSON PLEASES CONCERT CROWD.

For the fifth attraction of the popular Artists' Concerts Series at the Auditorium Opera House, management of Z. W. Potter and auspices Music Section Oakland Teachers' Association, May Peterson sang a delightful program, replete with many encores. She was ably accompanied by Charles Touchette.

NOTES.

Plans for Music Week in Alameda County are being shaped under the general direction of Mrs. L. R. Rosenberg, president of Alameda County Federation of Women's Clubs, and Clara Freuler, chairman of music, Alameda district, C. F. W. C. A special meeting was called recently when a skeleton program was presented. The county-wide celebration is tentatively set for the last week of April.

The Georgia Minstrels, recently playing at the Auditorium

Theater, have again proved their ability to draw large audiences.

With an orchestra enlarged to twenty-one pieces, Owen Sweeten has been engaged as new musical director at the American Theater. He has enjoyed a successful career with theater orchestras in New York. He succeeded Carol Weston and Phyllida Ashley, who for several months have been co-directors of the American Orchestra.

Paul Martin presented a program of his own compositions at the Cora L. Williams Institute, Berkeley, assisted by W. Wilson Church, dramatic reader, and Frank Evenson, pianist. Four pieces from Martin's California Scenes constituted the chief portion of the program. Selections from his Donner Suite were played and two short numbers, also.

Eva Garcia, young Oakland pianist, who is rapidly gaining an enviable place for herself in the front ranks of pianists hereabouts, was heard in a concert-recital, presented formally by Miss Z. W. Potter, at Hotel Oakland. Miss Garcia comes of an old Spanish family, rich in musical tradition.

Mills College Vesper Service of music was held at Lissner Hall, when the program was given by E. Paul Alwyn, euphonium soloist, and William W. Carruth, organist.

Mildred Crawford, concert pianist and accompanist, has left for a tour of the Orpheum circuit.

Madame Caro Roma, opera singer and composer, who has returned from New York to make her home in Oakland and establish a permanent studio here, recently gave a concert at the Home Clubhouse in compliment to Mrs. Henry Wetherbee, who has maintained her place as a patron of music throughout the year and is a close friend of Madame Roma's.

Mrs. R. C. Endriss, violinist, and her husband entertained at a recent Home Club party, when the Cap and Bells Orchestra provided the music.

The third in a series of papers on biographies of American composers was read recently by Frances Tietjen at a meeting of the Adelphian Club in Alameda. Musical numbers were contributed by Anna Welchart, piano; Mrs. C. W. Moulton, violin; Mrs. K. S. Blakemore, soprano, and Mrs. Henry Shires, contralto.

Ensemble orchestra practice is held in each of the Alameda elementary schools once a week. Unusual interest is being displayed by the students of the high school in orchestra work. The city now boasts of eight school orchestras with a combined membership of about 130 pupils. John F. Kafka is director.

Omo Grimwood, of Mills College, has been secured as choir director by the Methodist Episcopal Church of San Leandro.

The Wednesday Morning Choral, under the direction of Paul Steindorff, announced the year's officers as follows: president, Mrs. H. J. Knowles; first vice-president, Mrs. Harvey Lindsay; second vice-president, Mrs. T. C. Coogan; treasurer, Mrs. J. D. McComb; secretary, Mrs. E. A. Rix; librarian, Mrs. Charles Hyde; music committee—Mrs. Bower Smith, chairman; Mrs. W. H. Rost and Mrs. R. Dunning; voice committee—Mrs. D. S. Lowell, chairman; Mrs. Norman De Vaux, Mrs. J. Krug, Mrs. J. S. Osthoff,

Mrs. J. Petterson; press—Ruth Schoen and Mrs. B. E. Nicherson.

Several pupils of Hazel Nichols, pianist, have recently appeared in public. Among them are Ruth Whalin, who played at Sorosis Hall, San Francisco, and Helen Bradford, who played thrice during music week at the Girls' High School in San Francisco. She was winner of the second prize in the musical memory contests. Emil Hoffmann played at the State Teachers' College, San Francisco, twice recently, for the Young Men's Hebrew Association and at other places.

Mendelssohn's music was used entirely in the fourth of the historical series being given at the First Methodist Episcopal Church. The vested choir of forty voices is under the direction of Bessie Beatty Roland, organist. The soloists are Marion Hovey Brower, soprano; Elise Banta Crane, contralto; Herbert P. Mee, tenor, and Robert Baxter Todd, baritone.

The Merry Widow, presented by Henry W. Savage, at the Municipal Opera House, attracted crowded houses.

Lillian Palmer, an Oakland girl who has won her way to success on the operatic stage, is now on tour with William Wade Hinshaw's comic opera production, *Cosi Fan Tutte*, which is appearing in leading cities of California.

The Alameda County Music Teachers' Association held a general meeting in the Berkeley Piano Clubhouse. The program was contributed by Carroll Nicholson, leader vocal section round table; songs, Ruth, Crandall, and a string quartet consisting of Mary A. Chamberlain, Eunice Lehmer, Helen Sully and Jean Allen.

Estelle Gray-Lhevinne, former Alameda girl, well known as a gifted violinist, opened the new Ervin Auditorium at Durham, N. C.

The Senza Ritmo Club gave a recital at the Ebell Hall. Among the popular young musicians who contributed to the program were Josephine Holub, Margaret Avery, Joyce Holloway Barthelson, the Orion Trio; Virginia Treadwell, Inez Sutherland, Esther Hjelte, Miriam Elder Sellander, Rachel Elder Ward, Ruth Hall Crandall, Alice Dean, Mildred Welch Osthoff, Ruth Julian Will and Bess Pangburn.

Two professional artists who were heard recently from the Tribune's broadcasting station were Mme. Wandzetta Fuller-Biers, coloratura soprano, and William W. Carruth, pianist.

The Lehner Trio gave a concert last month in the young people's series at Cora L. Williams' Institute, at Berkeley.

Harry Lauder was heard in three concerts at the Auditorium Opera House.

E. A. T.

SAN DIEGO NOTES

San Diego, Cal., March 15.—An all-Wagner program delighted the audience at the last symphony concert. Conductor Rothwell was in fine fettle and played upon his multifold instrument with great fire and dramatic force. The orchestra responded magnificently. There was a great deal

(Continued on page 61)

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MODERNISTIC WAVE STRIKES MUNICH

Schoenberg and His Brood of Ultraists in Review—Stravinsky, Too, and George Antheil, American "Futurist"—Other Americans Play—Frank Waller Conducts Novelties.

Munich, March 1.—For the past few weeks Munich's musical life has been in the throes of so-called "new music." Most of it was indeed new to us, as we have been lagging behind in the effort of getting acquainted with the latest revolutionary tendencies of musical art, of which Arnold Schoenberg was the first pioneer. I well remember the consternation which the first performance of his moon-mad Pierrot Lunaire and his mastodonic Gurre-Lieder caused; all those, who then swore to the cry "legitimate development of music!" shook their heads in doubt and dismay.

But today, and in comparison with some of his disciples, imitators and outstrippers, he may already be called "the" classic of this so-called new music. And he is certainly the most characteristic, the bravest in the inexorableness with which he pursues his deeper aims, of them all. I do not belong to his blind admirers, who declare every note he writes as sacrosanct, but I do take off my hat to the man who ever scorned such cheap popularity which the sensational usually warrants, and I stand in reverence before an artist who seeks in constant strife to assert his personality and his innermost belief in the necessity of finding new ways and aims.

CATCHING UP WITH SCHOENBERG.

Schoenberg has for years been a rather hard nut for me, but now I have new hopes of getting at his kernel—since I have heard the utterings of some of his inferior tribe. True, Schoenberg's art has been zig-zagging, but always with an immovable, though not always prehensile aim ahead. No better proof than his recently performed quartet in F sharp minor (with the wonderful soprano solo, sung to perfection by Frau Huny-Mihasek from Vienna), in which latent theories have found convincing expression; it is the despairing account of his strife with his own tendency toward a romanticism from which he cannot quite free himself (and which, by the way, seems to me to be an integral of musical art at all events), but it is also the bridge to a new—and not only abstract—and purer, if yet distant style.

WEBERN AND PETYREK, ULTRAISTS.

What this style may be in the final end, no one, of course, can tell today; if it is anything like the five pieces for string quartet by Schoenberg's pupil, Anton von Webern, in which all the elements of music, melody, harmony and rhythm are perverted, then, according to my opinion, it would have been better if Schoenberg had never been born. Webern's music in its details is surely the outcome of an intuitive and musically gifted mind, but the combination of these details sounds like the infantile stammering of that sect of hyper-ultras called Da-da-ists in these parts.

Still, von Webern is at all events a character, even if he should be on the wrong track, whereas Felix Petyrek compromises, in his trio, with Brahms, Schreker and Schoenberg. He applies or seeks to apply the moderns' means of expression in order to fill out a schematic classical form, but even in that effort he is not consistent, stopping mostly half way, as for instance in the last movement, where the "tempo di fox-trott" hardly goes beyond a few bars of timid imitation.

STRAVINSKY.

The spirit of negation is strongest in Igor Stravinsky, who prefers the parodic style in the strongest degree imaginable in his Story of a Soldier, for clarinet, violin and piano. In a number of tiny little movements he tries to give grotesque, parodic caricatures of the Soldier's March, the Soldier's Violin, the Soldier at the Brook, a Little Concert, a Tango, Valse, Rag and Devils' Dance. The thing would be amusing—if it were not symptomatic of the growing lack of emotionalism in music—and if that is the mission of musical art, then Stravinsky may indeed be accepted as the chosen prophet. Personally, I prefer elevation through sound to positive hideousness.

AND GEORGE ANTHEIL, FUTURIST.

One of the boldest of the ultra-moderns who made his recent first appearance in Munich is George Antheil, a young American, of scarcely twenty-two, from Trenton, N. J., who had himself announced as a pianist-futurist. Well, he is all of that; he is above all an excellent pianist with a fluent technic bordering on high-grade virtuosity and with a most sensitive touch without doubt; he is also musically gifted, although he exploits this gift in a fashion hardly sufferable for normal ears. Antheil played only his own compositions; among them a group called The Perfect Modernist, containing eight burlesques under some rather unequivocal descriptive titles as for instance: Voluptuous Poem, the Afternoon of a Dairymaid, Ironical Menuett, Night Illumination, etc. It is a sort of descriptive music—oh, much abhorred program-music!—composed mostly of piercing minor seconds and the most cacophonous mixture of harmonies. Still it was mild enough compared with a Sonata—Sauvage, which was all that the title promised. I repeat: I am well aware of the necessity of finding new ways and means of expression, but I fail to see the necessity of pioneering positive ugliness. Beauty, it is true, is relative, but beauty, common sense and good taste combined afford a rather reliable criterion for answering the question: what is good music?

The audience was very polite.

HINDEMITH, THE SANE.

For the serious watcher of musical development the real gain in this review of new music—the term is rather pretentious and seems principally to lay stress on the negation of everything written in the so-called legitimate style—was the acquaintance with Paul Hindemith's string quartet, op. 16, and his song-cycle, *Die junge Magd*. Hindemith prefers the linear manner, he expresses the most subtle emotions in a single melodic line, basing this on subterranean polyphonic voices. The resulting harmonies are bold in the extreme and yet the ear is never in doubt about the character of the predominant tonality. His music is full of rhythmical life and wonderfully expressive from beginning to end. Here, indeed, seems to be new beauty, a new creative power!

FRANK WALLER CONDUCTS NOVELTIES.

Another contemporary revolutionary was heard through the medium of a young American conductor, Frank Waller

from Chicago. From him we heard for the first time in Munich (!) Scriabin's Poème de l'Ecstase—a piece of almost interminable length, yet fascinating from first to last. Waller did full justice to this difficult work and brought it out in a masterly manner. His movements are very firm, yet elastic and suggesting a fixed purpose; he has a certain compulsory way of exacting the utmost from an orchestra, and that is always a sure sign of acknowledged authority.

Another novelty on Waller's program—in fact a very first performance in Germany—was R. Vaughan Williams' Fantasy on a rather insipid theme by Tallis. It is a well-made and well-sounding piece, proving its author to be a



FRANK WALLER,

American conductor, who has introduced Scriabin and Vaughan Williams to Munich and achieved a notable success.

man of fine artistic taste and well versed in the polyphonic, yet strictly harmonic style. Its nice handiwork, however, is decidedly more obvious than the inspirational element, and I daresay the success it achieved was for the most part due to the excellent performance. The work is set for string quartet and double string orchestra, the solo quartet being played on a wonderfully balanced combination of four Amati instruments. The program also contained the overture to Don Giovanni, Beethoven's second symphony and Tchaikovsky's Romeo and Juliet overture, and the conductor was most heartily applauded throughout.

AMERICAN PIANIST SCORES.

Cara Verson, another Chicagoan, gave a piano recital for the benefit of the sufferers of the Ruhr district. She had a widely varied program containing, besides works by Brahms and Chopin, pieces by MacDowell, Cecil Burleigh, Emerson Whithorne, Cyril Scott and a number of modern Russians. The program on the whole was in good keeping with the pianist's evident inclination to the romantically

dreamy, poetic style of music. Mrs. Verson's playing shows, indeed, a very distinctly pronounced poetic vein; perhaps she is even a bit too much of a dreamer at the piano at the cost of the more temperamental side of expression. In her case this seems to me less a question of personal choice than of natural leaning and musical training; her remarkably flexible wrist endows her with a touch of the utmost sensitiveness; she has a real singing tone and prefers this to pianistic and dynamic vehemence. Her evident success with the audience proved her to be right in the manner of asserting her personality and talent.

ELEANOR SPENCER TRIUMPHS IN A GOOD CAUSE.

Eleanor Spencer, one of the strongest pianistic talents America has sent us and whose appearance in Europe's principal musical centers has been a success throughout, also devoted the total receipts of her recital to charity; she played for the benefit of the Austro-German Musicians' Fund of America. (This relief-action, by the way, has caused a pleasant stir here and has been warmly commented on.) Miss Spencer is what one might call an all-round pianist, combining poetry and beauty of sound with the elements of the strongest emotional expression, and always striking the keynote of the required style, as for instance in a masterful interpretation of the Handel Variations of Brahms and the highly expressive performance of Schumann's giant C major Fantasy. Her playing is remarkable for its richness in color and delicate gradation, but also for its emotional chastity. She earned an unusual success.

A PHENOMENAL VOICE.

The big success in the vocal line within the last few weeks was the appearance of the Danish dramatic soprano, Ellen Overgaard. She came, sang and conquered—her two recitals following her first appearance being crowded to the doors. Ellen Overgaard might be called the Sigrid Onegin of the higher altitude, her voice, covering a range of more than two and a half octaves and being perfectly tempered throughout, is nothing less than phenomenal. Phenomenal not only on account of its astonishingly powerful, sweeping volume, but also on account of its wonderful beauty and captivating warmth. It is in fact one of the most powerful and healthiest, but also one of the most perfectly trained and masterfully controlled voices I have heard for years. Her intense inner feeling enables this great singer to do full justice to the expression of all emotions, from tender lyrical poetry to marvelously expanded dramatic outbursts and covering all the varieties that lie between. This was proven by her rendition of Isolde's Liebestod and the last scene of the Götterdämmerung (the voice here soaring high and clear above the orchestra), as well as by her interpretation of songs by Schubert, Liszt, Richard Strauss and the Danish composer Emil Sjögren. Her total appearance as a singer and artist is as rare as her art is thrilling and irresistible.

TWO REMARKABLE GIRL ARTISTS.

Denmark has sent us another fine artist in the youthful cellist, Ruth Tvermoes. This young girl, still a long way from the end of her "teens," surprised and astonished her audience by her technical skill as well as by her already highly developed musical gifts. It is difficult to think of another woman artist of near age, whose instincts and impulses are so essentially musical, whose tone and expression are carried by such spontaneity and abandon.

Among the younger generation of remarkable woman artists she is second only to the Hungarian violinist, Edith Lorand, who again thrilled her audience with a chaste, technically perfect rendition of Vitali's Chaconne, who interpreted Mendelssohn's concerto with indescribable beauty and warmth of tone and whose playing of Sarasate's Jota Navarra caused one of the older critics to write that he had heard this bewildering piece with its stupendous technical difficulties in equally perfect execution only from Sarasate himself.

ALBERT NOELTE.

Louisiana M. T. A. to Meet

The twelfth annual meeting of the Louisiana Music Teachers' Association will take place in New Orleans, April 6 and 7. An interesting program has been prepared and indications are that it will prove one of the most successful meetings of the organization.



WILLIAM THORNER (SEATED) AND TANDY MACKENZIE.

The young tenor, the latest of many successful singers to be trained in the Thorner studio, has been making good as a concert artist this season. (Illustrated News photo.)

MUSIC ON THE PACIFIC SLOPE

(Continued from page 59)

of enthusiasm on the part of the listeners and several numbers had to be repeated.

The usual concert for the school children was given in the afternoon by Mr. Rothwell and his men and a splendid program had been arranged.

The Amphon Club presented three local musicians in an exceptionally interesting program. Humphrey Stewart, organist, and Ellen Bronson Babcock, pianist, gave ensemble numbers for organ and piano, and Mrs. Drew Clark, soprano, sang two groups of songs accompanied by Mrs. Maurice B. Hesse. The audience was very enthusiastic.

The San Diego Music Students' Club is a live organization, as it has been able to prove by the excellence of its annual Amphon Club Recital. This year fifteen members are taking part in the program, which consists of vocal and instrumental solos and ensemble numbers. No member may appear at this, the big event of the year, two successive years. The participants are selected by vote of members and everything is planned and carried out by the young people themselves in a most creditable manner. The club was organized three years ago, through the efforts of Mrs. L. L. Rowan and Nell Cave, and has been sponsored by the Amphon Club.

A talented, versatile and charming young woman, Daisy Jean, has entertained San Diego delightfully under the auspices of the Thearle Music Company. Miss Jean sings and plays the piano, harp and violin equally well! E. B. B.

Leginska Sails

Ethel Leginska sailed on the Majestic on March 31, going first to London, where she will devote some time to finishing her orchestral work. Then she will go to the south of France to give a concert near Monte Carlo, after which she will appear in London. There she will remain until July, when she proceeds to Germany to conduct. This will mark Leginska's first appearance as a wielder of the baton and she will be thus occupied for at least two months. Recitals will be given, following her Germany dates, in Austria and Holland. In the last mentioned country, Leginska will play under Mengelberg.

Leginska will return to America about the middle of October in time for her first date of the season 1923-24 which will be in New Jersey on October 17. She has been booked for a tour that will include appearances on the Pacific Coast, in the States of California, Arizona, New Mexico, Nevada and Texas. Her tour in the West will be under the local direction of Selby C. Oppenheimer of San Francisco and L. E. Behymer of Los Angeles. Other engagements next season will include appearances with the St. Louis and Boston Symphony orchestras. When Leginska plays her pair of concerts with the Boston Symphony, Pierre Monteux will also give a place on his program for those concerts to Leginska's symphonic poem, *Beyond the Fields We Know*. In November, her string quartet will have its first public hearing in America, when it is played by the New York String Quartet.

This summer many of Leginska's advanced pupils will study in Europe with her as in former summers. These will

MUSICAL COURIER

include Evelione Taglione, Katherine Vander Roest, Lucille Oliver, who gives a New York recital at Aeolian Hall this evening, April 5, and Phoebe Jefferson, who is at present abroad. There will be a number of new pupils, too.

Josef Lhevinne to Hold Master Class at American Conservatory (Chicago)

The interest in Josef Lhevinne's classes this summer is proving even greater than in past seasons, judging from the inquiries and enrollments received, according to information



JOSEF LHEVINNE

from the conservatory management. Professional pianists, teachers and artist-pupils from all parts of the country are eager to grasp this opportunity to study with this world-renowned artist. This will be the fourth successive summer that Lhevinne has held a master class at the American Conservatory, and it is a significant fact that a number of his pupils will return for the fourth time.

In addition to private instruction, Mr. Lhevinne will conduct two repertory-teachers' classes each week, which will be composed of from eight to ten active members and about forty auditors.

The presence of Josef Lhevinne in Chicago during the summer is one of the principal factors in making that city a Mecca for the student who finds that period of the year the only time for study. Josef Lhevinne is one of the great artists who is also a remarkable teacher. He possesses all the endowments of a truly great pedagogue. For years his

studio in Berlin attracted foremost talents from all over Europe and America. Having been a tremendous student himself, he is able to impart to his pupils a wealth of invaluable results from his years of experience, and also the principles and traditions of his own instructors, principally the great Rubinstein.

Mr. Lhevinne's ideas on technic are especially interesting, including such expressions as: "Finding the bottom of the keys," "balance of muscles," "value of firm fingers," etc., etc. It is a matter of comment that so few of the really great artists are willing to teach or can find the time to do so. During the winter seasons they are booked solidly in concert tours, and, of course, in the summer it is preferable to rest and prepare new programs in some quiet spot. It is peculiarly advantageous to the professional musician that he can have this opportunity to study in the summer, which is also the best time for most professional musicians, and it is no wonder that so many are eager to obtain this opportunity to receive new inspiration and ideas and additional prestige in their work.

NEW YORK CONCERTS

(Continued from page 33)

there and heard her cheered as some of the foreign artists have been in the past. It only goes to prove that Americans, too, can be enthusiastic when they want to be. It was a pretty compliment and the reviewer at least was glad to see it. This program also goes to prove that the vast majority of audiences appreciate something a little more than a thirteenth century English Christmas carol, a sixteenth century gavotte, or an eighteenth century Italian Street Song, interspersed with hours of German classics. This is certainly food for thought, and it seems certain that Miss Thomas is giving her audiences what they want, and that is the first secret of a great success.

Simmons Booked for Columbia University

William Simmons, well known baritone of New York, will be heard in recital at Columbia University on Thursday evening, April 12.

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MUSICAL COURIER

ACROSS THE COUNTRY

(Continued from page 55)

cello and violin. Two unusually good accompanists, Charles Hart and Edouard Gendron, contributed to the success of the evening.

At a matinee recital at the Goodwyn Institute, Alfred Cortot renewed the fine impressions he made last season. The program included the twenty-four Chopin preludes, the Vivaldi concerto de Camera, the Andante Spianato et Polonoise, Chopin, and a group of numbers closing with Liszt's Hungarian Rhapsodie No. 2. Mr. Cortot's appearance here was under the auspices of the Beethoven Club.

One of the most thoroughly artistic concert offerings of the entire season was given at the Lyric Theater, when the Cortese Brothers presented Jascha Heifetz as the last attraction of three artist recitals. The playing of this artist leaves nothing to be wished for. The program comprised sonata No. 4, in D major (Handel), the D minor concerto (Wieniawski), Ave Maria (Schubert-Wilhelmi), Caprice (Paganini), Saltarella (Wieniawski), Chorus of Dervishes (Beethoven), Melodie (Tschaikowsky) and Ronde des Lutins (Bazzini). Should Heifetz appear next season (which it is hoped the local management will arrange), the Lyric will not accommodate the crowd. Samuel Chotzinoff was at the piano and gave fine support.

Adolph Steutermaier, organist of Calvary Church, assisted by local talents, giving a series of Lenten Organ Recitals. Mrs. Charles Watson, soprano; Milton Knowlton, baritone; John Kimmie, baritone, Dr. Farrington and others have assisted on the programs, which have been unusually enjoyable.

Mrs. W. A. Bickford, chairman of the committee on free matinee recitals of the Beethoven Club, has put on some of the finest programs ever given by the club. The program for February was of concerted numbers and some of the best talent in the city participated. The Beethoven Choral Class, under the direction of Patrick O'Sullivan, Mrs. Emerson Bailey chairman, appeared for the first time on a club program and gave creditable account of themselves.

Susie LaVerne DeShazo, former pupil of Alfred Cortot, entertained at a dinner at the Hotel Gayoso in honor of this celebrated French pianist. Among the other social events proffered Mr. Cortot during his recent visit was a reception given at the Bolling-Musser School of Music and a like affair at the Theodor Bohlmann School of Music.

The Theodor Bohlmann School of Music announces the second annual master class in voice, which will be in charge of Klibansky, the noted voice teacher, who made so many friends last season when he conducted a similar class.

J. V. D.

Menomonie, Wis., March 23.—A large crowd gathered in Stout Auditorium to hear Constant Sigrist, dramatic tenor, and Leona Perry, violinist. The artistry with which the entire program was given was of a high order. Mr. Sigrist's voice is under fine control and his enunciation is clear. All his songs were interpreted effectively but his French and Italian numbers were most appealing. Miss Perry, who is yet very young, revealed ready attack, good intonation and interpretive sensibilities. James Manley was the accompanist and was asked to share honors at the close of his efficient work.

M. N. S.

Montclair, N. J., March 31.—Owing to the great success of this year's series of Symphony Concerts for Young People, the Unity Concert Course has issued a prospectus for next year which includes three concerts by the New York Symphony Orchestra, with Walter Damrosch giving explanatory talks, one by Charles Wakefield Cadman and Princess Tsianina and a concluding concert by Guy Maier, pianist. The explanatory talks are the feature of each concert. Mr. Damrosch aroused great interest and enthusiasm among both children and adults during this past season. It is hoped these concerts will become an institution for the development of musical taste in the community.

The Unity Concert Course, under the auspices of the Unity Church, has just concluded its third concert season. The list of talent heard includes Homer, Farrar, Novae and Gardner, Kreisler, The Boston Symphony Orchestra and the Barrere Ensemble. The course has been so successful in the past that there is always a waiting list for season tickets, owing to the comparatively small high school auditorium in which the course is given. The managers, in wishing to share their prosperity with their patrons, have added a supplemental concert without extra charge, which will introduce a worthy young American artist whose career is in the making. Sylvia Lent was deemed the most promising of the younger artists. An excellent list of books on music are added yearly to the Public Library as an appreciation of the support the public gives the course. The attractions for next year are Leginska, Hans Kindler, Hempel, Hofmann, Werrenrath, Seidel, Easton, Althouse and Patton and The Boston Symphony Orchestra.

G. M. E.

Montreal, Can.—(See letter on another page).

Oakland, Cal.—(See Music on the Pacific Slope).

Oklahoma City, Okla., March 24.—Before the completion of her first number, Cecile de Horvath, pianist, had completely captivated her audience in the high school auditorium. Chopin's sonata in B minor, Schubert-Liszt's Hark, Hark the Lark, and the wedding march and dance of the elves from Midsummer Night's Dream, were among the selections best liked. The recital was the third event sponsored by the Ladies' Music Club and was under the direct management of Hathaway Harper.

The last concert of the season by the Apollo Club was given at the Coliseum, with Paul Reimers as soloist. This closed a popular series offered by the club, under the direct management of Edward Buchanan Bryan, for a nominal price. The results have convinced the club members and management that Oklahoma City audiences are becoming more interested in good music each season. The acoustic properties of the Coliseum have been materially improved by the installation of a canvas acousticon. The club showed a marked improvement over its first appearance this season, noted particularly in Dudley Buck's Sunset and Over the Sea. Mr. Reimer's selections were all of a lighter vein.

The outstanding numbers on the program presented before the Junior MacDowell Club in the home of Mrs. Charles Gunter, were Mozart's minuet for violin and cello, played by Mrs. W. B. Watkins and Marjorie Watkins, and Chopin's prelude in E minor, by Helen Walker.

The fourth annual spring festival was given by the Shawnee Choral Club in Convention Hall. This society

April 5, 1923

is one of the largest and best known choruses in the southwest and its spring festival is one of the music features of the year for Oklahoma music lovers. Mrs. J. H. Barthold, Mr. and Mrs. Earl A. VirDen and Frederic Libke, of Oklahoma City, were soloists and Caroline McMechan was accompanist. The program was composed largely of selections from the Messiah and Stabat Mater, interspersed with miscellaneous choruses.

Wilda Fuehner, Jack Cutters, Helen Marr Woodward and Martin Burton, local students displaying unusual music talent, were presented in recital by the Ladies' Music Club, in the High School Auditorium. Each reflected credit on himself and his teacher. Miss Fuehner sang three selections: Air de Salome, from Herodiade; Becker's Springtide, and La Forge's To a Messenger. Miss Woodward played MacDowell's Prelude and Jack Cutters rendered two flute solos: Pizzicato, by Delibes, and Souvenir, by Drdla. The program closed with the first movement of the B flat minor concerto, by Tschaikowski, executed by Martin Burton, with the orchestral part played on the second piano by Viola Palmer. Mrs. Frederick H. Owen, Laura St. Mary and Nellie Miller were accompanists.

Mrs. C. D. Richardson gave a piano recital in her studio, presenting the following pupils: Eileen Simms, Helen Frances Layton, Anna Ruth Davis, Lillian Morrison, Georgia Huston, Elizabeth de Roche, Clara Elizabeth Hammonds, Marguerite Harrison, Maude Richardson, Merle Morgan, Myra Ross, Vienna Jones, Bernice Boyle and Mary Mac-

C. M. C.

Philadelphia, Pa.—(See letter on another page).

Roanoke, Va., March 20.—The March meeting of the Thursday Morning Music Club was held at the Thurman and Boone Music Salon. The program included a group of piano numbers by Mae Thomas; Spinning Song, from Martha, by quartet composed of Mrs. G. C. Peery, soprano; Mrs. Roland Cook, contralto; G. C. Peery, tenor, and Clinton Eley, basso; two violin solos by Mrs. C. H. Whitmore; a group of songs by Mrs. G. C. Peery; two piano numbers, by Clinton Eley, and a group of songs by the Salem Glee Club, under the direction of Clinton Eley.

The monthly meeting of the Roanoke Music Teachers' Association was held March 6, at the studio of Mrs. N. L. Brophy. After a short business session the evening was devoted to social features.

The Acorn Glee Club was formally organized and the following officers were elected: Edward Kinney, president; Gordon Johnson, vice-president; John McCoy, secretary; John Bowman, treasurer, and Jesse Brittain, recording secretary. E. J. Calthrop was chosen as director and general manager. Plans are now under way for a series of concerts to be given in the near future.

Martha Paresi and Mary Evans will sponsor a series of three concerts to be given at the Auditorium during April and May.

Mary Lindsay-Oliver, of New York, was a visitor to Roanoke on March 8, completing arrangements for the appearance here of Amelia Galli-Curci and assisting artists.

The auditorium of Greene Memorial Church was filled to capacity on March 13, when the choir of that church, with assisting voices, rendered Cowen's The Rose Maiden, under the direction of Herman F. Larson. The ensemble work was of a high order, as was that of the soloists, and Mrs. Claude Guerant at the organ gave splendid support. The

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soloists were Mrs. Frank Suthers, Helen Hiatt and Josephine Shull, sopranos; Mrs. Herman Larson, contralto; Harry E. Wicks and Harry Nash, tenors; Clifton A. Woodrum and Herman F. Larson, baritones.

A recital was given, March 14, at Trinity Methodist Church, by Maud Wilson, mezzo-soprano, and James E. Blankenship, tenor, with Mrs. James E. Blankenship as accompanist. The program was well received by a large and appreciative audience.

George Stelljes, Jr., of Roanoke College, Class of '22, has written the official Roanoke College song, called Maroon Victory, which has just been published by a well known New York music publisher under the official sanction of the Roanoke College student body. It is a stirring march and exceedingly well written. G. H. B.

San Antonio, Tex., March 14.—Geraldine Farrar was presented in a twilight recital, March 8, by M. Augusta Rowley. She was ably assisted at the piano by Claude Gottschalk. Assisting were Joseph Malkin, cellist, and Henry Weldon, bass.

The San Antonio Music Teachers' Association met March 1, in the studio of Oscar J. Fox in St. Mark's Parish House. John M. Steinfeldt spoke on favorite themes in music and illustrated them on the piano. He also played two of his own compositions. Myrtle Inches spoke on Public School Music and What It Is Doing for Children in the School, at the conclusion answering many questions concerning her work at the Brackenridge High School. Alice Mayfield gave the musical digest of the many musical events which have happened in the past month, both locally and nationally.

Mrs. Jefferson D. Peeler had charge of the interesting program on the subject, Three Centuries of American Music, at the regular meeting of the Tuesday Musical Club. Mrs. Eli Hertzberg, president, read a comprehensive paper tracing the growth and development of American music from the time of the Pilgrims to the big orchestras of the present. Illustrators of the music were Mrs. Fred Jones, soprano; Mrs. Guy Simpson, contralto; Charles Stone, tenor; Warren Hull, bass; Mrs. T. M. Wheat, violinist; Mrs. O. F. Bordelon, Jr., pianist, and Mrs. Roy Lowe, contralto. Accompanists were Walter Dunham, Ethel Crider and Mrs. Oscar J. Fox. The student to play was Celia Treving, violinist, a most talented child.

Hilda Lemberg, lyric soprano, assisted by Gertrude Sayisch, reader, and Louis Sayisch, pianist and accompanist, gave a concert in Mason, Tex., March 7.

A class in musical appreciation has been formed with Mrs. C. C. Higgins as lecturer and Mrs. Lawrence Meadows playing the themes on the piano. On March 8, The Flying Dutchman was studied. The class meets every Thursday morning in the studio of Mrs. Higgins.

Herbert Foster Sprague, organist, gave the program, March 8, in the series which is being given in St. Mark's Church during Lent. He played numbers by Rousse, Widor, Yon, d'Evere, Bach, Rydor, Guilmant and Fletcher.

Clara Duggan Madison presented Mary Dupuy, nine-year-old pianist, in recital on March 10, assisted by Edmund Heye, reader, pupil of Marjorie Will.

Maurine Johnson, pianist, pupil of Walter Dunham, appeared in recital at Bonn-Avon School, March 11. Miss Johnson played compositions by Beethoven, Chopin, MacDowell, Palmgren, Cyril Scott, Harold Morris and Liszt.

The following piano pupils from the classes of the preparatory teachers appeared in recital in the San Antonio College of Music: Caroline Treacar, Lillian Reilly, Catherine Camp, Libbie Shoer, Zula Williams, Margaret Baily, Robert Brown, Esther Levin, Doris Cheatham, Rosalie Orth, Grace Mohr, Ruth Bourke, Eugenia Garagnon, Margaret Keller, Birdie Levin, James Flynn, Ouida Shepherd and Edward Livingston. S. W.

San Diego, Cal.—(See Music on the Pacific Slope).

St. Louis, Mo.—(See letter on another page).

Valley City, N. D., March 25.—Valley City was host to musicians from the eastern part of the State, two contests being conducted at the State Teachers' College in which high school musicians from this district competed for eligibility to the State High School Contest to be held at the State University in May. The high schools of Casselton, Tower City, Enderlin, Nolteneir, Kensal and Valley City were represented. The other contest was between the college men's glee clubs of North Dakota. The four clubs competing were from the State University, Grand Forks (A. S. Ebersole, conductor); State Agricultural College, Fargo (C. S. Putnam, conductor); State Teachers' College, Valley City (Knute Froysaa, conductor); Jamestown College, Jamestown (G. C. Ringgenberg, conductor). The state chairman for these contests was E. H. Wilcox, head of the music department at the State University. Knute Froysaa of the State Teachers' College had charge of local arrangements. Judges were Earl C. Killeen, of Minnesota University; Peter Edwards, of Lisbon, N. D., and A. J. Stephens, of the Fargo College Conservatory, Fargo.

Recently the young professional musicians of the State gathered here for the contest of the State Federation of Music Clubs. The winner in the women's voice event was Marjorie Nachtwey, of Dickinson; in the men's voice event, Verner Delaney, Taylor, and in the piano event, Lucille Dyer, of Fargo. These winners will compete with the winners in the other States of the Northern Lights District at Fargo, April 20, for places in the national contest, to be held in Asheville, N. C. The judges in the North Dakota State Contest were W. R. Colton, South Dakota University; Hannes S. Olsson, of Mason City, Ia.; Lulu Glimme Wisnaas, Kathryn, North Dakota; A. S. Ebersole, University,

N. D., and Foster Krake, Wesley College, Grand Forks, North Dakota. E. W.

Vancouver, B. C., March 17.—Particular interest was attached to the recital of Edward Johnson at the Capitol Theater, March 9, as Canadians were eager to hear their foremost tenor. Mr. Johnson's entrance was greeted by a spontaneous and prolonged salvo of applause. An aria from Giordano's *Andrea Chenier*, sung with keen sympathy and dramatic fire, won him a tempest of applause and the audience was at his feet for the rest of the evening. Outstanding numbers were: *Mother o' Mine* and the *Flower Song* from *Carmen*. The atmosphere at the conclusion of the program was that of friendly informality and cries for encores sounded, in Italian and English. The tenor chose *Vesti la giubba* and the applause that greeted his announcement proved it an acceptable choice. The sponsors of this concert were Lily Laverock and Alice Pogue. E. R. S.

Victoria, B. C., March 19.—Edward Johnson appeared for the first time in Victoria, March 13, and was greeted enthusiastically by many. His program, consisting of four groups of songs of diversified character, revealed the singer in many varying moods. The aria from *Andrea Chenier*, the Sicilian Folk Song (arranged by Favara) and *Ragna* (Grieg) might be singled out as having given the most pleasure. Elmer Zoller was a very efficient and artistic accompanist.

In recognition of the generous and untiring efforts of George J. Dyke in bringing to Victoria many of the world's best artists, a complimentary benefit concert was arranged and given by local musicians at Pantages Theater. The program was an enjoyable one. M. M. J.

Wahoo, Neb., March 29.—Vivian Udd, pianist, who recently received her teacher's certificate from the Sherwood School of Music in Chicago, appeared in recital at Mead, Nebr., at the Mission Church. Miss Udd is a pupil of Mildred E. Johnson, who is an affiliated teacher of the Sherwood School. The program, which was repeated at Miss Johnson's home, included compositions by Beethoven, Max Vogrich, Weber, Chamade, Liszt, Schubert, Sibelius and Grieg. *Rigoletto*, by Verdi-Liszt, was the closing number and was performed exceptionally well. Miss Johnson opened the program with a group of piano solos and Paul Seidel, violinist, also offered a number. G. T. A.

Washington, D. C.—(See letter on another page).

Wilmington, N. C., March 18.—Trinity Methodist Church has offered a series of six Sunday afternoon organ recitals. These recitals have been played by the local church organists and the programs have included the widest range of organ music, from Handel and Bach to contemporaneous American composers. It was an innovation in Wilmington and the crowded auditorium at every concert attested its acceptability. It is the intention of Trinity Church to extend next winter's series of recitals over a period of eight or ten weeks as a sufficient number of organists have signified their willingness to prepare programs to make it possible. Those playing this year were Julia Post, Mrs. H. E. O'Keef, E. D. Cavenaugh, E. H. Munson and William G. Robertson (two numbers). W. Z. C.

Winnipeg, Manitoba, March 26.—Two concerts were given by the Winnipeg Male Voice Choir before the organization left on the tour which proved so successful and brought much honor to the city. The choir was assisted by Alberto Salvi, harpist. Winnipeg turned out in large numbers to bid the choir bon voyage. On March 12, a "welcome home" concert was given at which Ignaz Friedmann was assisting artist and made an excellent impression.

On March 19 and 20, Joseph Bonnet played two interesting programs in Westminster and Grace churches. He is a

great favorite here, this being his third visit, and again music lovers turned out in full force.

During the week of March 19, the Winnipeg Grand Opera Company (under the leadership of Giuseppe Inzerillo, a former member of the San Carlo Company) held the boards at the Dominion Theater, presenting *Martha*, *Cavalleria Rusticana* and *Trial by Jury*. Very creditable productions were given by a cast partly amateur, partly professional. Leading parts were taken by Inzerillo, Margherita Gentile, Johanna Stefansson, R. Watson, S. Phimister, F. H. Hughes, E. H. Jenkins, Salvatore Scarlatti, Anna Watkins, Syd Barnes and A. Cox. Henry W. Savage's road production of *The Merry Widow*, which played to capacity houses at the Walker Theater during the week of March 12, has been the only other substitute for the usual brief opera season which had come to be regarded as a certainty.

A special musical feature has been the series of twilight organ recitals, given in St. Luke's Church every Sunday afternoon during Lent. This church has a very beautiful interior and the atmosphere of the building in the late afternoon is in itself very colorful, even without the accompaniment of music. Very fine programs have been given by J. J. Weatherseed, Arnold Dann, Arthur H. Egerton, and Hugh C. M. Ross, together with assisting artists. I. T.

Band concerts are given every Sunday night in the various theaters by the Winnipeg Concert Band, Princess Patricia's Band, Winnipeg Grenadiers, Elks' and others. These are always well attended, programs of popular and classical numbers being offered.

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Youngstown, Ohio, March 20.—The Cleveland Orchestra's third concert closed its fourth annual series here.

Tito Schipa gave the final concert of the Youngstown Concert Course before an almost capacity audience in the Park Theater. He was received with great enthusiasm and sang eight encores.

Ruth St. Denis, Ted Shawn and the Denishawn Dancers closed the Monday Musical Club's Artist Course, March 7, in the same theater and before an audience of about the same size.

Pasquale Tallarico, of Baltimore, Md., gave the third of his series of Sunday evening piano recitals in Ursuline Hall. His program consisted of a Bach concerto, sonatas by Beethoven and Schumann, and a Chopin group.

The Monday Musical Club presented Alice Burgess Seiring, contralto, of Pittsburgh; Elsie Stahlman Warburton, pianist, of this city; Edward Kroen, tenor, of Greenville, Pa., and Jacob Kaz, violinist, of this city. There was special interest in the performance of Jacob Kaz, who is a twelve-year-old boy of unusual ability. The accompaniments were played by Mrs. Harry Warner. L. R. B.

Warford Pupil Sails for Spain

Edna Peard, contralto, one of the well known pupils from Claude Warford's studio, sailed for Spain March 17 to remain a year. She will assist Mrs. George Edison Mott in lectures on Spanish folksongs, which they will give in Madrid, Paris and London.

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On Monday of last week, at the Provincetown Theater, Sandro Botticelli, an Italian renaissance play by Mercedes De Acosta, had its premiere. Basil Sydney played the title role and Eva Le Gallienne the principal role. The literary merits of Miss Acosta's play are seriously questioned and the prominence given to its premiere was due no doubt to the social position of the authoress, both in America and abroad. With her large following of prominent personages the play will have something of a run. The reviewers all agreed, however, that Miss Le Gallienne was good.

On Tuesday evening, at the Moroso, a play, *The Wasp*, by Thomas Fallon, had its first showing. Our information regarding this production is second hand, but we have implicit faith in our reviewer who was present at the opening performance, and the verdict was that of the many suggestive and obscene plays this season that surpassed them all. Some of the reviewers are falling short of performing their honest duty to the readers of their papers. They so camouflage their opinion regarding some of this impossible stuff that is being produced that their readers are misled, while on the other hand there are those who many times find "art" in some of these "objectionable" plays. The New York daily papers for the last weeks have been filled with the accounts of sordid happenings right in this vicinity, and we feel this is sufficient, and object seriously to having such phases of life depicted on the local stage under the guise of entertainment. When there are so many fine men in charge of our theaters, and who for years have stood for decency in their productions, it is deplorable that newcomers into the field are permitted to produce some of the plays which have found their way to the local theaters.

On Saturday night of last week, *The Enchanted Cottage* had its premiere at the Ritz. This is the latest play by Arthur Wing Pinero.

LAST WEEK OF THE MOSCOW ART PLAYERS.

The engagement of these imported artists has been in its entirety a financial and artistic success, and it is with regret that our theatergoing public sees them go. It is understood that they will have a short season in some other large cities, and Mr. Gest has promised to bring them again next season.

SARAH BERNHARDT.

The death of the divine Sarah, at her home in Paris, was received in New York with genuine sorrow. Bernhardt was loved in America and particularly in New York, where she always enjoyed tremendous success. On the Friday evening that the news was received, many of our most prominent managers and stars expressed themselves in no uncertain terms regarding their loyalty and appreciation of Mme. Bernhardt. David Belasco had known her since her first visit to America in 1880. He spoke of her in most affectionate terms. Augustus Thomas paid a glowing tribute to the one whom he considered the most dominant figure in the history of the theater for two generations.

Lee Shubert once conducted her tour in America. It was at the time when he was fighting the theatrical syndicate, and, as all remember, Mme. Bernhardt toured the United States appearing under canvas tents. Mr. Shubert said that in this entire trip she never refused to do anything that would add to her great popularity here. Jane Cowl, who is playing at the Henry Miller Theater in Romeo and Juliet, announced Bernhardt's death from the stage and asked the audience to rise as a tribute to the memory of the great actress. E. F. Albee, the head of the B. F. Keith Circuit, ordered every Keith-Orpheum theater in the country to observe a few moments in her memory.

James K. Hackett, the American actor, who has been in London for the last year, was appointed to represent various English and American theatrical organizations at the funeral held in Paris last week. When this was announced the city of Paris, which had charge of Mme. Bernhardt's

funeral, requested Mr. Hackett to be a guest of the city and to be with the officials who attended the funeral. The greatest theatrical figure of international fame has passed with Mme. Bernhardt.

THE ENCHANTED COTTAGE.

Sir Arthur Pinero essayed a work quite different from *The Second Mrs. Tanqueray* and *The Gay Lord Quex*, in his *The Enchanted Cottage*, which opened at the Ritz Theater, Saturday evening, March 31. It is the story of a vitally alive young man whom the war has left misshapen and neurotic, and who, seeking rest from a world that has become "abominably normal," hides himself near a small village where dwells a young woman of splendid character but obviously "plain." They marry merely for companionship and cannot understand that the world is not aware of the change which love has made so apparent to them. The work is classed as a fable, with *Love is Blind* as the text. It is well acted by a capable cast, one of the outstanding performances being that of Gilbert Emery as the blind Major Hillgrove, friend and advisor of the young couple and innocent abettor in their make believe. Katherine Cornell did some splendid work as Laura Pennington, and in the second act—in which the characters are as Love sees them—she is pretty enough to satisfy even her often reiterated wish to be beautiful. Ethel Wright as Mrs. Corsellis, wife of the village vicar, and Winifred Frazer as the shalow and unsympathetic mother, gave noteworthy performances.

THE RIVOLI.

The writer went to the Rivoli last Wednesday evening for the second performance, and through very good luck heard Mr. Riesenfeld himself direct the Tchaikowsky overture of 1812. The orchestra under Mr. Riesenfeld's guidance seemed to play better than we have heard them in a long time. There was a certain spirit about the entire performance that was fine. A special stage effect created by F. W. Buhler, of the Stanley Theater in Philadelphia, added considerably to the finale of the overture. At various times the large motion picture theaters have scenic effects created to accompany the big symphonies, and it must be stated that full credit in this instance must go to Mr. Buhler, as his lighting and staging were effective.

This was followed by Mr. Riesenfeld's classical jazz. It quite brought down the house. He gave it rather a new twist. As a background, he had arranged some very alluring jazz music, and with the aid of a spotlight and the screen, he created what a man behind us said was "the showing up of the music burglars." The first number played by the pianist was a phrase from Chopin's Fantasie. The next was from Faust, the third from Tosca, and the fourth from Madame Butterfly. After these phrases the orchestra swung into Avalon, Broadway Rose, and The Vamp. (We have forgotten the first one.) It was tremendously amusing.

The soloist was Helen Yorke, who sang La Villanelle. She was in exceptionally good voice on Wednesday night and did some very artistic work which the large audience was quick to respond to. We have not heard Miss Yorke in some time, and it was with considerable interest that one noted the splendid singing she is now accomplishing. There was a little dance number interpreted by three Riesenfeld soloists, entitled Three Little Maids. It was well danced and received a round of applause.

The feature picture was Grumpy, with Theodore Roberts as Grumpy. It was decidedly the most interesting William De Mille production seen in a long time.

THE CAPITOL.

Last week another one of S. L. Rothafel's operatic impressions was offered—Carmen, with Jeanne Maubourg, Desiree La Salle, Evelyn Herbert and Frederick Jagel as the principals. Mr. Rothafel apparently is making no attempt to follow the opera. He is merely giving an attractive background and featuring the main solos. In the case of Carmen, the impression started with the Carmen prelude by the orchestra, with David Mendoza conducting. The first scene showed a street filled with men and women in gaudy Spanish attire. Mme. Maubourg, in an elaborate fourth act costume, sang the Habanera. In the second scene Mme. Maubourg again sang, this time the Seguidilla. She made little or no attempt to dance, but Doris Niles and Thelia Zanou danced sufficiently well to make the scene interesting. The fourth scene showed a very dark background, with Mme. Maubourg seated at a table and Jagel by her, singing the Flower Song. The fifth and sixth scenes presented a rocky shore with beautiful ocean lying just a few feet away. Again quite different from the opera! The most artistic number of the entire program was the singing by Evelyn Herbert of the Micaela aria. The next scene was an interpolated dance to music by Lacone. This we could not understand, as the usual Carmen ballet is very beautiful, and strangest of all was the introduction of the Toreador Song as a finale. One can understand thoroughly what Mr. Rothafel is trying to do, and we admit that he does it well indeed, and in most cases it is infinitely fine, but, since he is going into a field with which New York audiences should be thoroughly familiar, his singers should at least be adequate and the scenes should have something of operatic tradition.

Mme. Maubourg sang at the Metropolitan many years ago. Since that time she has been in one or two Broadway productions of the musical comedy type, and this occasion at the Capitol was the first time we have heard her since 1915. The Capitol made a great deal of the fact that she was "of the Metropolitan Opera Company." We see no reason why, when a singer is engaged for the Capitol Theater, the fact that fifteen years ago he or she was connected with that organization should impress the Capitol audience. It should be sufficient to say "of the Capitol Theater," which organization can produce and create its own artists, and they need have no fear of any audience.

Mr. Defrere, who sang the Toreador Song, however much operatic experience he has had vocally, is not nearly so good as are many of the young people, "discovered" by the Capitol organization. Frederick Jagel has a lovely voice, but not for a role so exacting as Don Jose, and, as



ELEANOR ZIFF,

coloratura soprano, who has been heard as principal soloist in many churches both here in New York City and Brooklyn. She has also made a successful concert tour through the East and throughout many cities of the West. Miss Ziff was a former member of the Metropolitan Opera chorus. Many times of late she has offered special programs from the W J Z radio station, Newark, after each of which she was the recipient of many flattering letters expressing delight with her singing. Miss Ziff was heard on April 3 from station W H A F, New York City.

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we said above, Evelyn Herbert was the one who was completely satisfactory. The feature picture was Mabel Normand in Suzanna.

THE RIALTO.

There was much of interest in the program at the Rialto last week, which opened auspiciously with the 1849 overture of Mortimer Wilson, the composer and Joseph Littau conducting the Rialto Orchestra. As a program note stated, "The thematic material of this work is drawn from the songs, routs and reels popular during the middle of the last century. Done into sonata form are ten of these colorful melodies, most of them being familiar even today. Among the tunes treated are O Susanna, The Bowld Soyer Boy, Currack's Rout, Love Not, Captain Keeler's Reel, I've Left the Snow-Clad Hills, The Rout, John Anderson, My Jo, and The Isle of Skye. The regular Riesenfeld Classical Jazz, which followed, offered an interesting contrast in the matter of American music, emphasizing particularly the difference in rhythmic treatment. Michael Mischaikoff gave the last movement of the Mendelssohn violin concerto in E minor, playing it very well and scoring decidedly with his audience, to judge from the enthusiastic applause. Frank Robbins' sonorous baritone was heard to advantage in King of the Vikings (W. A. Phillips), for which he was aided by appropriate costume and settings. Instead of the Barnet release, Through the Great Lakes to the Sea, which was scheduled, the scene from the last act of Camille, as given by Sarah Bernhardt, was shown in memory of the great French artist. The feature picture was The Leopardess, with Alice Brady in the principal role. It is an excellent picture with some very thrilling moments. Snub Pollard, in a Pathé comedy, Before the Public, and the regular Rialto Magazine, without which no program seems complete, made up the remainder of the program.

THE STRAND.

Picture fans had it all their own way with two feature pictures at the Strand this week. The first was The Little Church Around the Corner, with an excellent cast. The scene was the coal mines and deals with the tragedy of a cave in. It was very well done. The other feature was Douglas MacLean in a delightful comedy, Bell Boy 13. For the feature prologue, George Reardon, baritone, sang The Little Church Around the Corner. Undoubtedly one of the most popular numbers on the entire program was the singing of Eldora Stanford, soprano, who was heard in the familiar Sweethearts, by Victor Herbert. In her quaint Dutch costume she added a charming setting for a lovely voice and fully earned the enthusiastic applause which marked her work. From the same work Walter Vaughn, tenor, sang The Ivy and the Oak, and Anatole Bourmann and Mlle. Klementowicz gave a wooden shoe dance.

MAY JOHNSON.

Mme. Cahier Under New Management

Mme. Charles Cahier, internationally known contralto, has recently completed arrangements to appear under the management of the Universal Concert Bureau, Inc., of New York. Mme. Cahier is at present in the Middle West, having appeared as soloist with the Cincinnati Symphony Orchestra in Indianapolis on April 2. The artist's visit to this, her native city, after a lapse of several years occasioned much festivity. She was met at the station by a committee of prominent citizens and officials, headed by the Governor of Indiana, who escorted her to the State House where reporters succeeded in getting a photograph of the singer with the Governor. Later ceremonies included the official presentation of the keys of the city to Mme. Cahier. This engagement marks also her second appearance this season as soloist with the Cincinnati organization.

THE MACDOWELL COLONY FUND STEADILY GROWING

When on December 30 last, Mrs. Edward MacDowell was disabled by a taxicab accident so that she is still unable to leave her apartment, Joseph Regneas was the first to propose, in a letter to the MUSICAL COURIER, that a fund be raised for the support of the MacDowell Colony at Peterborough, N. H., this year, which will lack the usual support given it from the earnings of Mrs. MacDowell herself. Mr. Regneas' letter was as follows:

I have just heard of the unfortunate accident to Mrs. Edward MacDowell, on the eve of her departure for a recital tour. Mrs. MacDowell is likely to be incapacitated for some time under the most favorable conditions.

Since the income from these recitals is one of the great mainstays of the Peterborough Colony, it would be a nice compliment, and at the same time act as a balm during her days of convalescence, if a fund were raised to partly take the place at least of the income lost through her indisposition.

To further such a plan, I beg to enclose \$100 (one hundred dollars) with the understanding that twenty-five of my colleagues in those interested in the Edward MacDowell Association will subscribe a like amount.

Will you give publicity in your valued paper and also act as recipient of this fund?

Faithfully yours,
(Signed) JOSEPH REGNEAS.

New York, January 1.

Following Mr. Regneas' suggestion, the fund has steadily been gaining by voluntary contributions from individuals, from various MacDowell Clubs (of which there are many scattered throughout the United States), and from other musical organizations. The complete list of contributors up to the present time is as follows: Mrs. H. H. A. Beach, Elizabeth F. Abbott, Washington Heights Musical Club, Mrs. James Herreshoff, Mrs. James Herreshoff, Jr., Mrs. Frederick Heizer, MacDowell Society of Chicago, William P. Eno, Mr. and Mrs. C. G. MacDowell, H. G. French, Cincinnati MacDowell Society, Janesville, Wis., MacDowell Club, New Hampshire MacDowell Club, Julius Goldman and William Sargent Ladd.

The value of the work which, by the aid of this fund, Mrs. MacDowell will be able to continue, is beyond question. The MUSICAL COURIER again urges all in any way connected with or interested in music to be generous.

The MUSICAL COURIER will continue to act as collector for the fund. Contributions, which will be acknowledged in these columns, should be addressed to the MacDowell Colony Fund, care MUSICAL COURIER, 437 Fifth Avenue, New York.

Rose Florence Pleases Century Club

Rose Florence, mezzo-soprano, assisted at the piano by Benjamin Moore, appeared on a program given at the Century Club of California on March 21. Miss Florence made a most favorable impression, her numbers being the air from Rinaldo Lascia ch' io Pianga (Handel), Invitation du Voyage (Duparc), Hopak (Moussorgsky), Over the Steppe (Gretchaninoff), I'm Wearing Awa' (Foote), Come to the Fair (Martin), Ecstasy (Rummell).

Mme. Sumelska in Carnegie Hall Studios

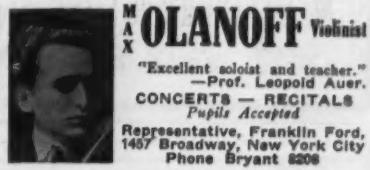
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GERMAN OPERA

(Continued from page 5)

Alexander Kipnis, as Plunkett, combined a splendid appearance with a tenor voice, rich and brilliant. Robert Hutt, as Lyonel, used his deep baritone to great advantage. Nancy's role was sung by Miss Bassth, in the absence of Ottlie Metzger, who was indisposed; she acquitted herself more than creditably in her difficult part. Benno Ziegler was an excellent and amusing Lord Tristan, and the role of Judge of Richmond was sung and acted by Erik Schubert. Miss Dux and Messrs. Kipnis and Hutt were forced to respond with encores again and again. Eduard Moerike conducted.

FAREWELL GALA PERFORMANCE, MARCH 31.

The German singers, coming straight from the Fatherland seven weeks ago, struck numerous snags in the operatic venture, notably at the outset, in Baltimore and Philadelphia; these having been conquered, more awaited them in New York. One week's record at the Manhattan Opera House, however, attracted such attention and commendation, despite the drawback of a "scratch" orchestra, gathered from all sources here, that big patronage resulted. With such conductors as Leo Blech and Eduard Moerike, geniuses of the baton, dignified results were sure. Following the broadcasting of the first Saturday matinee, The Flying Dutchman, there ensued such a rush of attendance that the libretto-man in the lobby said he sold every copy of every opera that following Monday. Of the financial troubles, the many hard rehearsals, the voluntary reduction of their own salaries by the conductors, so that these men received less than the orchestra-men, mediocre players, all this is a matter of record. The jump to popularity, when, as constant frequenters such as press representatives noted, the same faces were seen night after night, all this shows that a good thing will not down!

Tannhäuser (Act II), Die Walküre (Act III) and Die Meistersinger (Act III), were the festival works presented at the concluding performance, when the Lexington Theater was crowded. All these operas had been previously presented several times, and their outstanding merits discussed, so this will here be avoided. One notes, however, the splendid big voice of Alexander Kipnis (who possesses both quality and quantity) as the Landgraf and as Pogner; the beautiful lyric voice of Meta Seinemeyer, as Elizabeth and Gerhilde; the powerful voice, strident at times, of Marie Lorentz-Hoellischer, who is also a splendid actress; the temperamental Johannes Scheurich; the well known former Metropolitan Opera tenor, Heinrich Knotz; comely Else Wührer, and tenor Robert Hutt (whose voice sounded weary), all these taking part in the farewell performance. Ernst Koch conducted the Tannhäuser excerpt with authority, but the opening was so long delayed that there was impatience on the part of the audience; and Eduard Moerike conducted the others. To the latter, as general musical director, all praise is due, and similarly to Theodor Lattermann as stage director; but, dear Lattermann, genial Sir John Falstaff, please do not set the Festwiese (meadow) scene as if it was in a back yard! A few cogitations such as these, of critical nature, may have been provoked as the result of lack of proper facilities; anyway, they exist!

Of the many recalls for singers and conductors alike, of the evident manifestations of affection for these artists, so sincere, so genuine in all they do, of the flowers and spontaneous rounds of applause showered on them, one need say nothing. German opera to many means Wagner opera, and that there is a tremendous following in New York City for this is evident.

Summer Opera at the Polo Grounds

Maurice Frank, a New York musical manager, states that he has signed a contract with the National Exhibition Company, which controls the Polo Grounds, the baseball field of the New York Giants, to present outdoor opera there every Wednesday evening during the summer, beginning June 20. Mr. Frank expects to produce each opera with well known principals, a chorus of eighty and an orchestra of a hundred. The general admission will not

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exceed \$1. Further details of the plan will appear in these pages as they are made known.

OBITUARY

Levi W. Ballard

Levi W. Ballard, who died March 3, at the age of eighty-nine, was born at Tamworth, N. H. He began to play the violin in public at the age of six. He studied organ also and, when eighteen, became a church organist. He wrote many compositions for violin, organ and chorus. Among those well known are the Ninety-first Psalm, the One Hundred and Third Psalm, Prayer and Praise and a cantata, Joseph and His Brethren. He organized a well known orchestra in Lewiston, Me., many years ago. Later he went to Minneapolis, where he organized the Minneapolis Philharmonic Chorus, the first of its kind in the city. He returned East in 1910 and conducted a symphony orchestra in Lewiston until retirement a few years ago.

O. D. Stinchfield

O. D. Stinchfield, who died March 6, was seventy-seven years of age. He was born in Auburn, Me., and began public life as an organist at the age of sixteen. He was one of the organizers of the Maine Music Festival Chorus and was the first festival conductor appointed in Maine.

John Wiegand

Prof. John Wiegand, well known and admired musician of Savannah, Ga., died at his home there on March 15, at the age of eighty-one. Born in Germany, he came to America in 1860 and spent most of the remainder of his life in the South, where he had an interesting and varied career. He gained a fine reputation as a composer and was also an excellent violinist, organist and teacher. Prof. Wiegand had held many responsible positions, being identified with various musical organizations, and was a prominent figure in musical circles.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

PICCINNI, NOT PUCCINI.

"Would you be kind enough to inform me whether there was an Italian named Piccinni who wrote operas. I do not mean Puccini; I know about him, but have been told there was a Piccinni, and that he wrote operas, very successful ones too, but I have been unable to obtain any particulars of his life and his work."

Yes, there was such an Italian composer, his name variously spelled, but the one adopted by the musical dictionaries is with two 'c's and two 'n's, Piccinni. He was born in 1728 and died in 1800. The greater part of his life was spent in Italy, as it was not until 1776 that he removed to Paris, where he died. His father was a musician but did not intend his son should follow that profession, designing him to enter the church. However, he was persuaded to change his mind and at the age of fourteen the young Nicola Piccinni entered the Conservatory of San Onofrio, Naples, where he studied for twelve years. His compositions as a student were a Mass and other church music. A few months after leaving the Conservatory his first opera, *Le donne dispettose*, was produced and received with favor. This was in 1754, and in 1755 two operas were brought out, one of them, *Il Curioso del suo proprio donno*, having a run of four years, a thing unheard of in Italy previously. The opera at Rome in 1760, *Cecchina zetella*, was lauded to the skies as the most perfect of opera buffa. It was written in three weeks and "received praise even from Jommelli." He became the idol of the hour. His productiveness was amazing, for in 1762 he brought out six operas and on the authority of his biographer is said to have produced 153 dramatic works during his career. Up to 1767 he remained a popular composer, but in that year one of his operas was him off the stage. After returning to Naples from Rome, however, he wrote *Il Viaggiatori*, which was enthusiastically received, so he was somewhat consoled for his previous undeserved failure. When he received flattering offers from Paris, he moved there with his family in 1776, where he spent a year in learning the French language. His first French opera was *Roland*, said to have been "mediocre," but it made a temporary success, the enemies of Gluck making it the occasion to show their opposition to that composer's opera. Piccinni had many successes in Paris, was appointed "maître de chant" of the Royal School of Music, and in 1798 had a position in the Conservatoire, a small pension being allotted him. But ill health caused him to retire to Passy, where he died. Many of his operas were never performed, or if heard were failures, while the disputes between the partisans of Piccinni and Gluck carried on their warfare.

EGYPTIAN DISCOVERIES.

"In the many articles upon the recent discoveries in Egypt I have seen no mention of any musical instruments being found, but it may be that I have missed some of the notices. Can you give me any information on this subject?"

In one of the notices about the discoveries in the tomb of Tut-Ankh-Amen there was a mention made of musical instruments having been found, but since then no further notice has been taken of them that the Information Bureau has seen. Of course there is such a large list of boxes and things to be examined, that it may be the musical world will receive some information of interest. All musicians are eagerly awaiting any developments on the subject, either of instruments or music that may be discovered anywhere, and the MUSICAL COURIER is sure to have early news if there is any.

HOW OLD WAS HE?

"Is it true that Mozart composed an opera at a very early age, and if so, what was the title? Was it a success?"

Mozart's first opera was written when he was twelve years old, the title being *La Finta Semplice*, and it was first performed in 1769. It

is said that it was an extraordinary work when the age of the composer is considered, but that it differs little from all the comic operas given at that period. It was recently revived in Germany. His German operas were not specially successful, and it was not until he visited Paris, where he heard the operas of Gluck, Gretry, Piccinni and Sacchini, and other works being given on the French stage (from whom he learned the principles of orchestration) that he wrote *Dan Giovanni* and other successful operas, the latter not until 1787 than *Don Giovanni* was written, and preceded by *Le Nozze di Figaro* in 1786. A critic says of him: "Without him, Rossini and modern Italian opera, Weber and modern German, Gounod and modern French, would have been impossible." The same writer says it is impossible to speak of Mozart save in terms which appear exaggerated.

Toennies Recital at Klamroth Studios

Elsa Toennies, pupil of Wilfried Klamroth, gave a recital of fourteen songs in four languages at her instructor's studios, New York, February 19. As usual with all affairs



ELSA TOENNIES

given by Mr. Klamroth, the large salons, hall, and stairway were filled with an audience of refined aspect. The bright, smiling young girl made a happy beginning with a Mozart air, closing the group with an old English song, Shepherd Thy Demeanor Vary, both of these sung gracefully, with high B flat and C of clearness. Altogether charming was her singing of Roeslein (Schumann); humor and snap were in Staendchen (Brahms), and there was unexpected feeling in Ein Traum (Grieg), in which she attained real climax; her German enunciation was perfect. French songs by Duparc, Toutain-Gruen and Debussy were sung with

animation, the last named with true Spanish tilt. Delicately delicious was Windflowers (Josten). The Little Shepherd's Song (Proctor) was sweetly sung, and unexpectedly dramatic interpretation was heard in Song of the Open (La Forge) with a splendid high C. In these last songs by Americans her enunciation was equally distinct and refined. So many flowers that she could not hold them were presented her, and the attractive young debutante certainly had a very successful evening. Mrs. John H. Woodbridge played excellent and sympathetic accompaniments.

Althouse Completing Busy Season

Recently Paul Althouse appeared in recital at Hardin College, Mexico, Mo., and scored a "sensational" success, to judge by a telegram sent his managers by George May, the director of music of the college: "Althouse concert great success. Crowd gave artist sensational ovations. Congratulations and best wishes."

Apropos of his recent concert appearance in Portland, Ore., Mr. Althouse, according to the Oregonian, was rewarded for his artistic work with "thunders of applause." And the Telegram, to sum up, designated him as "always the consummate artist."

Last month, March, the tenor sang in the States of Missouri, Illinois, Delaware, Pennsylvania and New Jersey. March 13 he sang in Canada at Hamilton, Ontario. Among his engagements in May mention might be made of his performance of Samson and Delilah at the Springfield, Mass., Music Festival on May 4, and his appearance at the Canandaigua, N. Y., Music Festival on May 15, when he will sing the tenor role in Goring Thomas' Swan and Skylark in the afternoon and a miscellaneous concert program in the evening.

Many engagements already have been booked for Mr. Althouse next season, among them a concert in Montclair, N. J., with Florence Easton and Fred Patton. The tenor also has been re-engaged for a Pacific Coast tour during 1923-24 under the direction of Jessica Colbert, the well known manager of San Francisco. Mr. Althouse not only will appear in recital, concert and as an orchestra soloist, but arrangements also have been made to present him in numerous joint recital appearances with Arthur Middleton, the baritone, which combination has proved unusually successful this season since their return from triumphant performances of the same kind in Australia.

Warford in Recitals with Artist Pupil

Claude Warford, vocal instructor and composer, has been assisting Florence Otis, coloratura soprano, one of his well known pupils, in several recitals in the South. In Atlanta, Ga., they appeared at the Wesley Memorial Church for the benefit of the pipe organ fund, giving a private recital the same week at the home of Dr. and Mrs. W. W. Blackman, as well as a radio program for the Atlanta Journal. All of the Atlanta papers were lavish in praise of Miss Otis' work, and unanimous in their appreciation of Mr. Warford's accompaniments.

In addition to arias and songs of a century ago, the program was made up of Oriental and modern songs. The latter included four Warford songs, among them the Dream Song and The Last Wish, each one being redemande.

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PAUL ALTHOUSE WRITES:

NEW YORK, June 19th, 1919
*The Autopiano Company,
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DEAR SIRS—

You are certainly to be congratulated on your
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I have ever played.

It is so exquisitely beautiful in tone and expres-
sion, so unquestionably superior, that I can readily
understand why the Autopiano leads in the player
piano world.

Sincerely,

Paul Althouse



THE AUTOPIANO COMPANY

On-the-Hudson at 51st Street

New York

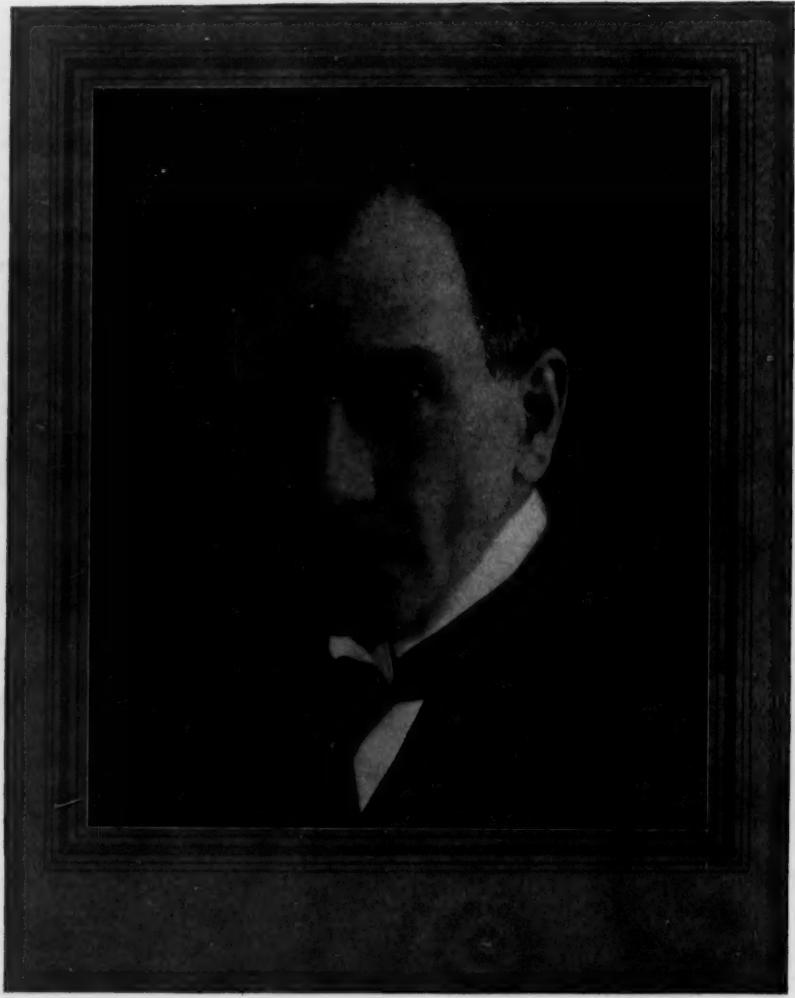
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